UNIVERSITY OF ALBERTA

TEACHING STYLES OF TEACHERS OF SINGING AND THE RELATIONSHIP OF THEIR TEACHING STYLES TO THEIR PERSONALITY TYPES

BY

DEBRA FEDORUK

A Thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the Degree of

MASTER OF EDUCATION

IN

ADULT AND HIGHER EDUCATION

DEPARTMENT OF ADULT, CAREER AND TECHNOLOGY EDUCATION

EDMONTON, ALBERTA

FALL 1992

National Library of Canada
Bibliothèque nationale du Canada

Canadian Theses Service
Service des thèses canadiennes

Ottawa, Canada
K1A 0N4

The author has granted an irrevocable non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.

L'auteur a accordé une licence irrévocable et non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.

The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without his/her permission.

L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

ISBN 0-315-77162-3

Canada

UNIVERSITY OF ALBERTA

RELEASE FORM

NAME OF AUTHOR: Debra Fedoruk

TITLE OF THESIS: Teaching Styles of Teachers of Singing and the Relationship of Their Teaching Styles to Their Personality Types

DEGREE: Master of Education

YEAR THIS DEGREE GRANTED: 1992

Permission is hereby granted to the University of Alberta Library to reproduce single copies of this thesis and to lend or sell such copies for private, scholarly or scientific research purposes only.

The author reserves all other publication and other rights in association with the copyright in the thesis, and except as hereinbefore provided neither the thesis nor any substantial portion thereof may be printed or otherwise reproduced in any material form whatever without the author's prior written permission.

Debra Fedoruk

#306, 14825 51 Avenue

Edmonton, Alberta

T6H 5G4

October 7, 1992

UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled TEACHING STYLES OF TEACHERS OF SINGING AND THE RELATIONSHIP OF THEIR TEACHING STYLES TO THEIR PERSONALITY TYPES here submitted by DEBRA FEDORUK in partial fulfillment of the requirements for the degree of MASTER OF EDUCATION in ADULT AND HIGHER EDUCATION.

Paula G Brook
Dr. Paula Brook

Sue M. Scott
Dr. Sue Scott

Robert de Frece
Dr. Robert de Frece

OCTOBER 5, 1992

ABSTRACT

This thesis presents a quasi-qualitative study of six teachers of singing, and it explores the relationship between the teaching styles of these teachers and their personality types. The researcher observed the teaching of these instructors, interviewed them about their style, administered the Myers-Briggs Type Indicator (a standard personality measure), and interviewed them regarding their scores on the Indicator. An indepth examination of their teaching styles is presented here.

The literature on teaching styles and personality types suggests that teachers teach in ways which are consistent with their personality types. This study found that while some of the teachers taught in a way which was consistent with their personality type, others did not. Several teachers had learned to compensate for some aspects of their personalities, so that they taught in ways which they thought would best serve their students.

This study also found that these teachers taught in ways that were distinctly different from each other. They differed in their methods, their relationships to the students and in the roles that they saw themselves as having. As well, various trends were noted in their teaching styles with regards to the structure they used, the relationships they had with their students, their use of talk, their methods of teaching vocal technique, their methods of dealing with repertoire, the role they played, and their flexibility. While this study did not show that teachers of singing always teach in a manner that is consistent with their personality type, it did show that teachers of singing are adaptable, having the ability to compensate for their personality types, and they teach in a variety of styles.

ACKNOWLEDGEMENT

I would like to thank my committee for their advice, support, encouragement, and their assistance in working out the many details involved in preparing a thesis. I would also like to thank the voice instructors, who allowed me into their studios and freely shared their thoughts on teaching with me, and their students, who calmly accepted the presence of an observer and sometimes offered their own insights. Finally, I would like to thank my husband, David, whose love and support enabled me to complete the task.

TABLE OF CONTENTS

Chapter 1 Introduction to the Study 1
Introduction 1
Background to the Study 2
Problem 6
Definition of Terms 6
Overview of the Thesis 8

Chapter 2 Literature Review 9
Introduction 9
Learning Styles 9
Teaching Styles 13
The Myers-Briggs Type Indicator 15
Music Education Research 24
Vocal Pedagogy Literature 27
Conclusion 30

Chapter 3 Methodology 31
Introduction 31
The Voice Teachers and Their Students 31
Ethical Considerations 32
Methodology 33
Pilot Study 33
Data Collection 35
Summary 43

Chapter 4 Case Studies: Jonathan 44
Introduction to the Case Studies 44
General Description 44
Teaching Style as Related to Personality Trait Behaviours 46
Extrovert Versus Introvert 46
Intuition Versus Sensing 48
Feeling Versus Thinking 51
Judging Versus Perceiving 55
Summary 56
Results of Myers-Briggs 56

Chapter 5 Case Studies: Jason 59
General Description 59
Teaching Style as Related to Personality Trait Behaviours 60
Perceiving Versus Judging 60
Thinking Versus Feeling 62
Sensing Versus Intuition 66
Introvert Versus Extrovert 68
Summary 70
Results of Myers-Briggs 70

Chapter 6 Case Studies: Nicole 73
General Description 73
Teaching Style as Related to Personality Trait Behaviours 74
Feeling Versus Thinking 74
Judging Versus Perceiving 79
Sensing Versus Intuition 81
Introvert Versus Extrovert 83
Summary 84
Results of Myers-Briggs 84

TABLE OF CONTENTS CONTINUED

Chapter 7 Case Studies: Julia 87
General Description 87
Teaching Style as Related to Personality Trait Behaviours 88
Feeling Versus Thinking 88
Sensing Versus Intuition 93
Judging Versus Perceiving 96
Extrovert Versus Introvert 97
Summary 98
Results of Myers-Briggs 99

Chapter 8 Case Studies: Ryan 101
General Description 101
Teaching Style as Related to Personality Trait Behaviours 102
Intuition Versus Sensing 102
Perceiving Versus Judging 105
Thinking Versus Feeling 108
Extrovert Versus Introvert 112
Summary 112
Results of Myers-Briggs 113

Chapter 9 Case Studies: Crystal 115
General Description 115
Teaching Style as Related to Personality Trait Behaviours 117
Intuition Versus Sensing 117
Extroverted Versus Introverted 120
Feeling Versus Thinking 122
Perceiving Versus Judging 124
Summary 125
Results of Myers-Briggs 126

Chapter 10 Conclusions 127
Introduction 127
Personality Types in the Study 132
Relationship Between Teaching Style and Personality Type 133
The Extent to Which Personality Type Affected a Voice Teacher's Teaching of Singing 137
Teaching Styles of Participants 137
If and How Teaching Methods Vary Among Different Personality Types 142
Conclusions 143
Implications 148
Implications for Research 148
Implications for Instructors of Singing and Other Educators 149
Final Remarks 151

References 152

Appendix I Observation Sheets for Observing Lessons 157
Appendix II Summary of Teaching/Learning Preferences Related to Each Personality Trait 158
Appendix III Blank Chart Used for Coding Data 159
Appendix IV Letter of Consent for Instructor 160
Appendix V Consent Form for Instructor 161
Appendix VI Letter of Consent for Student 162
Appendix VII Consent Form for Student 163
Appendix VIII Letter of Consent for Parent/Guardian 164
Appendix IX Consent Form for Parent/Guardian 165

LIST OF FIGURES

Figure 1 Chart of Myers-Briggs Theory. 4

Figure 2 Summary of teaching/learning preferences related to each MBTI personality trait. 23

Figure 3 Summary of teaching/learning preferences related to each MBTI personality trait. 38

Figure 4 Summary of teaching/learning preferences related to each MBTI personality trait. 128

Figure 5 Behaviour preferences of instructors, as observed by the researcher, compared with actual personality type. 134

CHAPTER 1

INTRODUCTION TO THE STUDY

Introduction

Over the last three decades, educational researchers have conducted a great deal of research in the area of learning styles. Research has shown that people learn in ways that are different from each other (Tallmadge & Shearer, 1969; Dunn, Dunn & Price, 1979); they have different learning styles. Learning styles can be defined as: "the individual's characteristic ways of processing information, feeling and behaving in learning situations" (Smith, 1982, p. 24).

Researchers have also investigated teaching style, which refers to the characteristic manner in which a teacher transmits information to his/her students. Teaching style usually relates to the teacher's own learning style: the way he/she prefers to learn is also the way he/she prefers to teach (Gregorc, 1979; Lyons, 1984a; Lyons, 1984b). Therefore, it is important to look at learning style theory in order to understand teaching styles.

There is also evidence to show that people learn more easily and obtain higher levels of achievement when they are allowed to learn in a way that matches their learning style (Friedman & Robert, 1984). Therefore, the teaching style of a teacher and the learning style of a student can be important variables in whether or not a student learns effectively. With this in mind, it is important that voice teachers acquire knowledge both of teaching styles and of learning styles.

The teaching of singing can be very difficult due to the fact that the student's instrument (the voice) cannot be seen. Voice teachers have to describe physical sensations which take place during the act of singing, as opposed to having the student touch or see his/her instrument. Given the abstract nature of the teaching of singing, it is possible that learning styles and teaching styles are vital factors in effectively teaching voice students. However, very little research has

been conducted, regarding teaching and learning styles, in either the more general area of music education or in the more specific area of vocal pedagogy.

In the realm of vocal pedagogy, specifically, while much has been published regarding the teaching of singing (national schools of thought regarding technique [Miller, 1977], vocal exercise books [Christy, 1974]), little work has been done regarding teaching and learning styles as related to vocal studies. Some teaching styles are implied in the literature, but teaching styles are not dealt with as a specific issue. Therefore, this is an area which needs to be investigated.

Background to the Study

There are many theories regarding learning styles and teaching styles. Smith and Renzulli (1984, p. 45) refer to three different ways of looking at learning styles:

1. Learning styles can deal with sensory modalities (e.g., preferences as to learning through sight, sound, touch, etc.).
2. Learning styles can refer to a student's abilities in cognitive information processing (e.g., preferring the concrete or the abstract.
3. Learning styles can also refer to the personality characteristics of the learner.

Teaching style theory runs parallel to learning style theory. For each learning style, there is a teaching style which caters to that learning style. For example, for students to make use of a learning style which involves the use of visual aids, they require a teacher with a teaching style that makes use of visual aids. This is an important reason for investigating learning styles; learning style research has direct application to teaching styles.

Myers-Briggs Type theory is one personality theory that has been used to suggest that teaching or learning style is related to one's

personality type. The Myers-Briggs Type Indicator (MBTI) is a standard personality test which is based on this theory. It tests for four dimensions of personality; a person's preferences within these dimensions determine his or her personality type. Within each of these dimensions, there are two traits. People usually have a preference for one or the other trait in each dimension, although they may sometimes display behaviours related to the opposite trait. The traits are: extrovert versus introvert, sensing versus intuition, thinking versus feeling, and judging versus perceiving. Figure 1 portrays the dimensions of personality and the personality traits, and this chart is based on explanations of Myers-Briggs Type theory by Hirsh and Kummerow (1989) and Kroeger and Thuesen (1989). A more detailed explanation of Myers-Briggs Type theory is given in Chapter 2.

Lawrence (1982) used the MBTI, and Myers-Briggs theory, to explain teaching style theory based on personality type. Several researchers conducted studies which showed the teaching and learning preferences of instructors and learners as related to their personality type (Lawrence, 1984; Lyons 1984a, 1984b; Provost, Carson, & Beidler 1987). These studies will be dealt with in detail in Chapter 2.

The teaching of singing is often a very abstract process, which requires personal, individualized contact with the student. Therefore, it is possible that the personality of the teacher and his/her resultant teaching style could be an important factor in whether or not the student comes to terms with the abstract process of singing. However, with the exception of Schmidt (1989) and Moore (1990), little music education research has been done in the area of learning/teaching styles or personality as it relates to learning/teaching styles. Most music education research is done in grade school and focuses on teaching competencies that result in increased student achievement. Krueger (1976) conducted a study regarding personality and motivation of effective elementary and secondary music teachers, but he did not

Figure 1. Chart of Myers-Briggs Theory.

*Energizing Dimension - where and how a person gets their energy	
Extroverted Trait - energized by activity and people	Introverted Trait - energized by their own thoughts and ideas
*Attending Dimension - what a person attends to when assembling information	
Sensing Trait - focus on facts and details	Intuition Trait - focus on meaning and relationships behind the facts
*Deciding Dimension - system a person uses to make decisions	
Thinking Trait - make decisions based on logic	Feeling Trait - make decisions based on how decisions will affect others
*Living Dimension - type of life a person adopts	
Judging Trait - like structure; make decisions easily	Perceiving Trait - do not like structure; flexible; difficulty making decisions

* The names of these dimensions were taken from Hirsh and Kummerow (1989, p. 4) and are used for the sake of clarity. The creators of Myers-Briggs theory did not give names to these dimensions.

address teaching/learning style differences.

In the music education literature which deals with vocal pedagogy even less research has been conducted on teaching/learning styles, or on personality and its effects on teaching/learning styles. Most of the literature deals with the technique of singing, vocal exercises, or teaching techniques which can be used to obtain specific results (Alderson, 1979; Appelman, 1967; Christy, 1974, 1975; McKinney, 1982; Miller, 1986). However, this literature does not deal specifically with teaching and learning styles.

In examining the literature, it is apparent that teachers have different styles, but these styles are not dealt with specifically. Miller (1986; 1989) addresses two broad styles: science versus artistry. The teachers who view singing as a science focus mainly on developing vocal technique, using a highly logical, analytical approach. The teachers who view singing as an art focus on developing the student's artistry. Miller (1986) refers to a third approach, an empirical approach, in which both artistry and technique are obtained through a gradual process.

Leyerle (1981) advocates the use of organic imagery. Organic imagery refers to geometric pictures which can be used to describe feelings within the body. For example, Leyerle uses the image of a pear to describe how the mouth should feel when singing (p. 33).

Giving students feedback is another important voice teaching method (Miller, 1987). Many teachers use mirrors, tape recorders and videotapes for this purpose. There is also sophisticated scientific technology which is used to give feedback; however, due to the expense and complicated nature of this technology, it is not available to every teacher. Teacher demonstrations (Miller, 1987, p. 18), student participation and group lessons are other teaching methods which are commonly used.

While it can be seen, from the vocal pedagogy literature, that

teachers of singing use different styles, their teaching styles have not been thoroughly researched. In addition, the impact of voice teachers' personalities on their teaching styles has not been considered.

Problem

The study of vocal technique is by its nature vague, and many students give up vocal studies for this reason. Conflicts between teaching and learning styles of students may be part of the problem, and a study that looks at teaching styles may be a first step in seeking to bridge the gap between conflicting teaching and learning styles. If teachers are made aware that their personality results in a certain teaching style, and that style does not match some students' learning styles, then they can consider adapting their teaching styles, so that the process of learning to sing becomes more tangible to students.

The purpose of this study was to determine the relationship of the personality type of the singing teacher, as measured by the Myers-Briggs Type Indicator, to his/her teaching style. Several research questions were used to help explore this problem:

1. What personality types are the most prevalent among teachers of singing?
2. To what extent does a person's personality type affect his/her teaching of singing?
3. What kinds of teaching methods do teachers of singing use?
4. Do teaching methods vary among different personality types, and if they do vary, how do they vary?
5. Do the teaching methods, of a person with a particular personality type, match the methods that the Myers-Briggs theory predicts he/she will use?

Definition of Terms

The following definitions are offered for terms used in this

study.

learning style - "the individual's characteristic ways of processing information, feeling and behaving in learning situations" (Smith, 1982, p. 24).

personality traits - individual personality characteristics identified by MBTI theory: introvert/extrovert, sensing/intuition, thinking/feeling, judgers/perceivers (see Chapter 2 for a complete description of these traits)

personality type - a composite of four personality traits which make up the total personality. In the MBTI there are sixteen possible types.

teaching behaviours - specific actions which a teacher takes, in order to teach. In this study these actions are related to specific personality traits, so that references are made to introverted behaviours, extroverted behaviours, sensing behaviours, etc. For example, the use of much talk in a teaching situation is referred to as extroverted behaviour.

teaching methods - specific ways of presenting the subject matter to students

teaching style - the characteristic manner in which a teacher transmits information to his/her students, which includes the teaching methods he/she uses

vocal technique - the manner in which the singer coordinates his/her singing apparatus during the process of singing. For example, some aspects of a singer's vocal technique are coordinating the posture;

coordinating the breath control; and coordinating the action of the throat, the mouth and the tongue.

Overview of the Thesis

This chapter has defined the research question and provided some background into the need for this study. The next chapter will present a literature review of teaching/learning style theory, Myers-Briggs Type theory, teaching/learning style theory as it relates to the music education literature and teaching/learning style theory as it relates to the vocal pedagogy literature. The third chapter will present the design of the study, and the following six chapters (chapters four through nine) each present one of the six case studies. The final chapter gives the conclusions and implications for researchers and teachers.

CHAPTER 2

LITERATURE REVIEW

Introduction

As there are too many theories and models of teaching and learning styles to be discussed adequately in the course of this review, theories will be presented which give a representative view of the vast scope of variables which are considered when looking at teaching and learning styles. Personality theories are also strongly linked to learning and teaching style (Lawrence, 1982), and as personality types are a part of this study, the Myers-Briggs Type Indicator will be examined, along with resultant research related to teaching/learning styles.

In the field of music education and in the field of vocal pedagogy (the study of the teaching of singing), very little attention has been paid to the area of teaching and learning styles. The music education literature that deals with the skills of teaching mainly looks at teaching competencies. As teaching competencies are related to teaching style, a few of these studies will be looked at for general insight into what has been researched regarding teaching in the music field. The vocal pedagogy literature does not deal specifically with teaching/learning styles; however, this review will look at some of the significant vocal pedagogy literature in order to provide a general background regarding teaching in this area.

Learning Styles

Researchers have looked at learning style theory from many different angles. According to Smith and Renzulli (1984, p. 45), learning style can refer to sensory modalities (e.g., learning through sight, sound, touch, etc.); it can refer to the personality characteristics of the learner (e.g., preferring structure or flexibility); or it can refer to a person's abilities in cognitive information processing (e.g., preferring the concrete or the abstract).

Some researchers, such as Dunn et al. (1979), have tried to combine all of these qualities, plus environmental and physical factors.

Reinert (1976) has developed and made use of a test, the "Edmonds Learning Style Identification Exercise," which categorizes learners as to their various learning style modalities. He has grouped learners into four categories which he calls visualization, written word, listening and activity. He theorizes that students in the visualization category need to learn through seeing objects and activities. Students in the written word category need to learn through reading. Students in the listening category need to learn through hearing. Students in the activity category need to learn by participating in a physical activity. The test has been used successfully in classrooms to assist teachers in adapting their modes of teaching to their students' modalities, thereby lending credibility to his theory.

This model is limited in that it only refers to learning modalities. To get a broader perspective on learning styles, it is important to look at some of the cognitive processing models, which examine the different ways that people think. Witkin, Moore, Goodenough and Cox (1977) divided people into the categories of field-dependent and field-independent. People who are field-dependent look at things holistically. They have difficulty seeing structure unless it is given to them. They are socially oriented, and enjoy learning when there is social content. Field-independent learners are more analytical and look at things in parts. They like structure and can create structure if none is given.

Pask (1976) had ideas similar to the above ideas regarding field-dependence/field-independence. Pask classified people as holists or serialists. Holists look at things in broad ways; they assimilate ideas from several topics in order to learn the current topic. This is similar to the field-dependent person. Serialists look at only the present topic. They do not go on to study another topic, until they

have thoroughly learned the current topic. Serialists look at things in narrow ways and in parts, just as field-independents do. Pask added a classification of the redundant holist. This type of learner personalizes learning, and uses imagery and descriptive terms to understand things.

Hudson (1966) also divided learners into two categories: convergers or divergers. Convergers are practical and do better on intelligence tests than on open-ended tests. They prefer the sciences to the humanities. Divergers do better on open-ended tests than on intelligence tests, and they prefer the humanities to the sciences. He also recognized a third category. He believed there are all-rounders who do equally well on both types of tests, and who are well rounded in their learning styles.

There are researchers who have used even more categories, which has allowed greater specificity in their explanations of cognitive style. Gregorc (1979) used four categories: concrete sequential, concrete random, abstract sequential and abstract random. A concrete sequential learner learns from hands-on experience. He/she uses his senses well, but also likes order and sequencing in the presentation of information. A concrete random learner also uses hands-on experience, but does not use the sequenced approach. He/she can make intuitive leaps and likes to use a trial-and-error method. An abstract sequential learner likes to use imagery and written or verbal symbols. He/she visualizes a concept in his/her mind through the use of listening, reading and looking at pictures. This learner likes logical, sequenced presentations. An abstract random learner is holistic in that he/she picks up on the total atmosphere of the learning experience, not just the material being presented. This learner likes an unstructured learning situation that makes use of several senses.

The fact that there are four categories of learning styles allows for researchers and teachers to be more specific when looking at

student's learning styles. However, these four categories do not account for every characteristic of every type of learner. In particular, Gregorc stated that abstract sequential learners learn through listening, reading and looking at pictures. Reinert (1976) suggests that a student learns better by the use of one or the other of these mediums, not by all three. It can be seen that the above models do not account for all of the variables which could be considered when looking at learning styles.

Dunn et al. (1979) have a more complete model which looks at five categories which they believe contribute to a person's learning style. These categories include environmental, emotional, sociological, physical and psychological elements. Within the environmental category, four elements exist: preference as to noise level, type of lighting, temperature and furniture design. The emotional category, which deals with a person's personality, includes: motivation, persistence, responsibility and structure. Motivated students are eager and only need to be told what to do. Unmotivated students need more direction and attention. Persistent students will continue working until they complete their task. Students who are not persistent lose interest and find it difficult to complete tasks. Responsibility is an element which relates to motivation and persistence. Responsible students can finish a task without a lot of supervision, as can motivated and persistent students. They only need to be told what to do and where to obtain information and assistance. An irresponsible student will need more supervision as will students who are unmotivated and not persistent. Students, who need a great deal of structure when working on an assignment, want to know exactly what they should do and when the assignment should be completed. Some students are frustrated by too much structure, and want the opportunity to choose their own assignments which can be completed their way. Students who do not need a lot of structure are often also motivated, persistent and responsible.

The sociological category is in part also related to personality and refers to the sociological environment in which a person wishes to learn. People may prefer to learn by themselves, in pairs, with a peer, with a person in authority, with a collegial adult or with a variety of these possibilities.

The physical category is related to the physical environment in which a person prefers to learn. The elements considered are modalities, the time of day when a person likes to learn, the need for food or drink when learning, and a person's need to move or to be still when learning.

The psychological category considers the cognitive processing aspect of learning. It considers elements such as whether a person is global or analytical (closely related to field independence/field dependence), whether they are right or left brained, and whether they are impulsive or reflective (Do they act without giving something much thought, or do they reflect before they act?).

Dunn (1988, p. 307) believes that most people can describe their learning preferences, and she says that most people identify anywhere from six to fourteen elements which strongly influence their learning. If people can identify their learning preferences using Dunn et al.'s model (1979), then this model can also be useful for teachers to analyze the teaching style that they use, because teachers construct the learning environment according to the importance that they attach to each of the elements of learning style.

Teaching Styles

Teaching style theory corresponds to learning style theory in that for every learning style there is a teaching style that satisfies that learning style. Therefore, it is common to link the two together. For example, Reinert (1976) (mentioned in the last section), in his work on learning style modalities, gives examples of teachers whose preferred

teaching modalities were not congruent with the preferred learning modalities of his/her students. The teacher changed modalities and had more success.

Butler (1986) addresses teaching and learning styles according to Gregorc's four categories of cognitive style. (A more complete explanation of Gregorc's theory is given in the previous section.) She examines the teaching and learning preferences associated with each category, and these preferences are parallel to each other. For example, the concrete sequential teacher likes to utilize hands-on materials, while the concrete sequential student likes to learn from hands-on experiences. Butler also gives suggestions on how teachers can bridge the gap between their styles and the styles of students who differ from them.

Another way of looking at teaching style has to do with the educational philosophy that a teacher adopts. One researcher examines teaching style in terms of two philosophical positions: a teacher-centred position or a learner-centred position (Conti, 1990). A teacher-centred teaching style focuses on the learner gaining certain competencies which are evaluated through formal testing. A learner-centred approach focuses on the learner rather than on the thing being learned. "Subject matter is presented in a manner conducive to students' needs and to help students develop a critical awareness of their feelings and values" (p. 82). Furthermore, in this approach self-evaluation or constructive feedback is used rather than formal testing. A teacher's philosophical orientation influences their entire style including the methods that they use. They will choose methods which help them to reach their philosophical agenda.

Teaching style is often discussed indirectly through examining teaching methods. The methods that a teacher uses could be said to form part of his/her style. Seaman and Fellenz (1989) look at many aspects of teaching methods. They talk about presentation strategies which can

include lectures, symposiums, panels, dialogues (a group listens to a discussion on a subject by two people knowledgeable about that subject), debates, demonstrations, interviews, and the use of computer, audio and visual technologies. Seaman and Fellenz then discuss what they call action strategies, which are methods of actively involving the learner in the learning process. Action strategies include techniques such as simulations, role play, field trips, games and skits. They also examine interaction strategies which involve the learners in discussion and sharing with each other. Interaction strategies can include buzz groups, brainstorming, problem-solving groups, discussion groups, etc.

Apps (1991) discusses tools that create a positive learning environment, which can also be considered part of teaching style. He includes ways to initially create a good atmosphere such as arranging chairs in a circle and greeting participants as they enter the room. He suggests the use of humour, social events and individual student conferences to maintain a good atmosphere. The learning environment that a teacher creates can be regarded as part of his/her style.

Like learning style, teaching style encompasses many different things. Teaching style can refer to the cognitive style of the teacher which then influences the methods that they use. It can be related to a teacher's educational philosophy which in turn influences the methods he/she uses. Teaching style can refer specifically to the methods that a teacher uses, and teaching style can include the atmosphere that a teacher creates. However, teaching style can also be examined in terms of the personality of the teacher.

The Myers-Briggs Type Indicator

While some of the above models deal with the influence of the people's personalities on teaching and learning styles, they do not thoroughly address the issue of personality and its effects on learning and teaching. Some of the research on personality and teaching/learning

styles, which has been done using the Myers-Briggs Type Indicator (MBTI), seems to suggest that personality can affect most of the variables of teaching/learning style including modes, cognitive style, motivation, organization, environmental preferences, etc.

The MBTI is a personality test based on the theory of Jung as expanded upon by Katharine Briggs and Isabel Briggs Myers. Briggs and Myers created the test to enable them to determine people's personality types. According to the theory, there are four dimensions to a person's personality, and a person's preferences within these dimensions determine his/her personality (Hirsh and Kummerow, 1989, p. 4). These preferences deal with:

Energizing - how and where you get your energy
Attending - what you pay attention to when you gather information
Deciding - what system you use when you decide
Living - what type of life you adopt. (Hirsh and Kummerow, 1989, p. 4)

In the energizing dimension, people are either extroverts (E) or introverts (I). Extroverts, according to Kroeger and Thuesen (1989, p.32-33) are energized by activity and people. They like to talk; they do not like to be alone, and they tend to verbalize their observations and decisions. Introverts, also according to Kroeger and Thuesen (1989, p.33), keep things inside. Thoughts and ideas are their source of energy. They like to listen; they like to be alone, and they are drained by being with people.

The attending dimension deals with sensing (S) and intuition (N). Sensors are people who "prefer to focus on the facts and details of something and have less need to interpret what they mean" (Kroeger and Thuesen, 1989, p. 25). Kroeger and Thuesen explain that sensors like to deal with things that are literal, practical and realistic. They use their five senses to gather information, often preferring hands-on experience (p. 24). They also like things presented sequentially

(p. 25).

People who prefer using intuition to gather information are people who look beyond the five senses. They pay attention, not to the literal situation, but beyond to what the situation could become (Hirsh and Kummerow, 1989, p. 6). Intuitives do not like dealing with facts and details; they like to deal with theory (Hirsh and Kummerow, p. 27) and, therefore, like to deal with the meaning and the relationships behind the facts (Kroeger and Thuesen, 1989, p. 25).

The deciding dimension of personality includes the categories of thinking (T) and feeling (F). Thinkers are logical, analytical, objective, can remain detached from the situation, and they try to achieve justice and clarity when they make decisions (Kroeger and Thuesen, 1989, p. 28). Feelers are subjective. They are empathetic, compassionate; they desire harmony, and, therefore, are concerned about how their decisions affect others (Kroeger and Thuesen, 1989, p. 29).

The previous three dimensions are part of Jung's theory. Myers and Briggs added the fourth dimension and categorized people as either judgers (J) or perceivers (P). Kroeger and Thuesen describe judgers as people who use a decision-making function in dealing with their life. They make decisions easily, and they like to have a structured, well-planned environment. They see a right and wrong to everything (p. 37). Kroeger and Thuesen describe perceivers as people who like to collect information, but they have difficulty making decisions. They want to gather more information before they make a decision, so often things are left open-ended without drawing conclusions. They do not like a lot of structure, but tend to be flexible and spontaneous (p. 38).

People's preferences on each of these four dimensions make up their personality type. Myers (1980) explains that not all aspects of a person's personality will influence him/her equally, and within each type there is a dominant process. For example, if a person is an intuitive and a thinker, it is possible that the thinking aspect of

his/her personality will be more dominant than the intuitive aspect. In any given personality type either their preference on the feeling/thinking dimension or on the sensing/intuition dimension will be the dominant process. The other dimension will be the auxiliary process that helps to balance the personality. For example, if sensing is the dominant process, feeling or thinking would be the auxiliary process.

The MBTI determines a person's preference in each of the four dimensions of personality. The test seeks to find out which traits are natural for the person to use. Usually a person will prefer either extroversion or introversion, etc.; although, the degree to which they prefer a trait varies from person to person. For example, some people are strong extroverts, others are moderate extroverts. It is also important to remember that in some situations a person may have to use the trait he/she does not prefer, and so even if a person prefers one trait, he/she is probably capable, in some situations, of exhibiting the opposite trait. There are sixteen possible combinations of traits, which result in sixteen possible personality types. These sixteen types each have a profile which describes the personality of that type, and the characteristic behaviour of a person with that type.

In the field of teaching and learning, theories have been developed as to how different personalities prefer to teach and how different personalities prefer to learn. In the case of MBTI research, the research has shown that teaching/learning preferences are strongly related to personality type, and teachers teach in ways that allow them to make use of their preferred traits.

Lawrence (1984) looked at learning style research which involved the MBTI, and he came up with a list of learning preferences for each dimension of the MBTI (p. 12). (Most of the research has focused on the four dimensions separately, rather than comparing all sixteen personality types to each other). Extroverts, true to their type, preferred learning through talking and discussion, and they liked

working with a group. Extroverts also preferred to learn through the use of psychomotor activity. Introverts, also true to type, preferred to work individually, and they liked to have time to think things through on their own.

Sensing students liked learning things that were practical, that required carefulness and thoroughness, that required working step-by-step, that dealt with observing specifics, and that dealt with memorizing facts. Intuitive students liked learning things that allowed them to use their intuitive insight to quickly solve problems. They also liked learning when they had an opportunity to see the relationships between things. They liked dealing with general concepts, instead of details. They liked using their imagination, but they also liked to pursue intellectual interests. They enjoyed reading, and liked learning on their own when dealing with new material.

Thinkers wanted the teacher to provide logical organization of the material, and they wanted to study things which were objective. Feelers were concerned about their relationship with the teacher, and were not as concerned with how the teacher organized things, as they were with how they got along with the teacher. They preferred learning in the context of personal relationships; they liked group work, for example.

Judgers preferred to work in a way that was steady and orderly. They liked formal instruction, using things such as "lectures, memorization, objective tests, concrete thinking, fact, teacher-directed time-management of assignment" (Lawrence, 1984, p. 10). They liked being told exactly what they had to do and when it had to be done, and they usually completed their work. The perceiving students preferred to work in a flexible way, and they wanted to be allowed to follow their impulses. They enjoyed informal problem solving and discovery learning. They also were capable of managing problems as they emerged--they were flexible learners.

Both of Lyons' studies (1984a; 1984b) were on student teachers and

showed that "there are identifiable teaching behaviors/styles which reflect learning preferences/styles" (1984b, p. 28). One of Lyons' studies (1984a) was a case study that looked at the teaching and learning style of two student teachers. Lyons examined the learning/teaching style of her participants using the sensing and intuition dimension from the MBTI, along with field dependence/field independence and left brain/right brain activity. The student teacher who was a sensor, preferred a learning style which used hands-on experience and labs. She also liked to use personal experience to problem solve, and she was more interested in the practical application of ideas, than in the theory (p. 7). These preferences were consistent with the theory of what a sensing type's preferences should be. In her teaching she also showed these preferences (p. 8). She liked to introduce new concepts with the concrete and then go to the abstract, thereby appealing to the senses even when dealing with the abstract. She also reinforced concepts by relating them to the interests and the experiences of the students, thereby making the knowledge relate in a practical way to the students.

The student teacher who was intuitive preferred learning through reading, and she liked theorizing (p. 9). She "enjoyed assimilating abstract concepts and theories to generate new ideas, projects and research. This individual tended to be task-oriented, inattentive to the social environment when working" (p. 9-10). Again these are typical intuitive learning style traits. Her teaching style also matched her learning style. She used discovery learning, going from parts to the whole, and made rules and generalizations (p. 11).

Even though this study has a small sample, it does give an example of how different personality types approach teaching and learning in vastly different ways. This study also gives examples of ways in which the learning styles of people relate to their teaching styles.

In his book, People Types and Tiger Stripes, Lawrence (1982) gives

profiles of the teaching styles of the four MBTI dimensions, based on research done by himself and others. He notes that extroverted teachers like to give students options regarding what they will study and how they will go about it (p. 79). Extroverts are also tuned into "the changes in students attention and activities" (p. 79). Introverted teachers, in contrast, do not give the students a choice, and tend to control the learning situation themselves (p. 79). They choose the activities and the materials that will be used, and they are tuned into "the ideas they are trying to teach" (p. 79) instead of being tuned into what the students are doing.

Sensing types, as expected from the previous information given on sensing types, like "to emphasize facts, practical information, and concrete skills" (p. 79). They tend to use a narrow range of activities (p. 79). Intuitive teachers "tend to emphasize concepts and relationships, and the implications of facts for understanding larger problems" (p. 79). Intuitives tend to offer their students a large range of choices in activities (p. 79).

Thinkers do not make a lot of comments about the performance of their students, and the comments that they do make are usually objective ones. Thinkers also like their students to focus on the activity of the teacher, and they like to focus on the whole class rather than on individuals (p. 79 & 80). Feelers "praise and criticize, support and correct, in words and by body language" (p. 79). Unlike thinkers, feelers focus on the student, and allow students to spend time doing individual work. Feelers will try to work with each individual, and will encourage dialogue between the student and the teacher. Feelers can also focus on several students at a time, seeing them as individuals, rather than seeing students as a complete group (p. 80).

Judgers like order, and make use of structure and schedules (p. 80). Perceivers "encourage more movement around the classroom, more open-ended discussions, and more socializing in study groups" (p. 80).

Provost, Carson and Beidler (1987) looked at several postsecondary educators who had received recognition for being outstanding professors. They tested them for type, and then looked at statements that the professors had made about teaching. The researchers summarized some of the dominant characteristics and ideas, of the professors, regarding their teaching styles. In this study, the researchers looked at total personality types, as opposed to the individual dimensions, and sometimes it can be seen how the different personality traits interact with each other to produce certain teaching behaviours.

Much of what the researchers found was compatible with type theory. For example, professors with the thinking trait in their personalities placed an emphasis on thinking and liked to be objective. Feelers had a sense of mission and were interested in helping others. Judgers liked being well organized and prepared. Perceivers were flexible and tried many things to get their point across. Intuitives were process, not product, oriented. Sensors emphasized facts and practical applications. The extroverts, who were also thinkers and judgers, liked having power over their students and did not want to look foolish. By contrast, the extroverts, who were also feelers and perceivers, did not mind looking foolish and being "performers" as long as they got their point across. This is an example of how different personality traits can combine to produce different results. The introverts did not express an interest in having power or being a performer; however, one introvert did see herself as a facilitator. This study supports the theory that teaching style conforms to personality type, and this study shows how a teacher's type can influence his/her teaching.

Figure 2 is based on the above studies of Lawrence (1982; 1984), Lyons (1984a; 1984b), Provost, Carson, & Beidler (1987) and is a chart summarizing the teaching and learning preferences related to each personality trait.

Figure 2. Summary of teaching/learning preferences related to each MBTI personality trait.

Extroverts (E)	Introverts (I)
- talking - psychomotor activity - group work (group lessons, etc.) - give students choices about what and how to study	- reading (assigned reading and handouts) - individual work - instructor makes choices
Sensing (S)	**Intuition (N)**
- pursuing tasks carefully and thoroughly - step-by-step activity - attention to detail - memorization of facts - emphasis on practical information and applications - emphasis on concrete skills - use audiovisuals	- using insight and seeing relationships - emphasizing general concepts - use of imagination - concerned with intellectual ideas, theories
Thinking (T)	**Feeling (F)**
- few comments regarding student performance - objective comments - teaching is logically organized - concentrates on objective material - focus on what the teacher is doing	- makes many comments regarding student performance - uses praise, criticism, support and correction - focus on personal relationships - focus on what the student is doing
Judging (J)	**Perceiving (P)**
- instruction is planned in an orderly way (use of structure, schedules) - drive toward completion	- instruction is flexible, following impulses - use of discovery - work on what comes up

Music Education Research

Music education research has not ventured very far into learning/teaching style research, and with the exception of studies by Schmidt (1989) and Moore (1990), does not relate to any of the common learning/teaching style theories. Most of the music education research has been carried out in grade schools, and it focuses on teaching competencies that result in enhanced student performance.

Schmidt (1989) looked at forty-three instructors of private music lessons at the college level. He tested participants using the MBTI, and then compared the teacher behaviours of different personality types (looking at specific dimensions of personality, rather than whole types). The teacher behaviours he looked at were: "(a) approvals; (b) disapprovals; (c) task-related talk; (d) teacher model/performance; and (e) teacher questions. Student performance was recorded in order to measure the variable of teacher pace..." (p. 262). He found that personality was "not significantly related to applied music teachers' disapproval, talk, or questioning behavior" (p. 266-267). However, extroverts gave more approvals and reinforcements than introverts (p. 267), supporting the idea that extroverts are more verbal than introverts. Intuitives rated higher than sensing types on "reinforcement, approvals, teacher model, and pace" (p. 267). It is uncertain from the theory why intuitives have higher rates of reinforcement, approvals and teacher models; however, pace could be connected to the intuitives quickness of insight, which causes the intuitive to get quick insight into what needs to be done next. The other significant finding was that EJs gave lots of feedback and used a fast pace (p. 268). This could be attributed to their need to verbalize and their high, extroverted energy level. This study also supports the hypothesis that different personalities have different teaching styles, and that these differences in style can be seen in the context of teaching music.

Froehlich (1977) looked at variables that contributed to effectiveness in teaching singing to children in elementary school. Effectiveness seemed to be related to "explicit work on phrasing and instrumental accompaniment, the fact that a teacher conducted without playing the piano, and that the students played instruments during the song performances" (p. 129). An observational instrument was also developed to measure these variables.

Taebel (1980) did a study in which band, choral and classroom music teachers from public schools were asked to rate musical and teaching competencies, as to the effect each of these competencies had on learning. Among the highly rated competencies were aural skills, vocal skills and/or skills on their instrument, and the ability to evaluate themselves and their music program. Taebel and Coker (1980) did another study which looked at how some selected competencies related to student achievement and attitude. The study in general found low correlations between student achievement and teaching competencies; however, there was a significant correlation between the following competency and student achievement: "the teacher relates his or her lesson objectives to student interests and needs" (p. 260). If students were interested in the material, they achieved more than if they were not interested. This was a competency that teachers of classroom music had also rated highly (p. 260).

Yarbrough (1975) looked at the effect of magnitude, "what a conductor can do to make a rehearsal more exciting" (p. 135), on mixed chorus students' attitude, performance and attentiveness. While conductor magnitude "had no significant effect on performance, attentiveness, and attitude [attitude towards music] of students" (p. 143-144), the students did prefer a high magnitude conductor to a low magnitude conductor (p. 146).

Brand (1984) did a survey of music teaching research. She found that:

> effective music teachers tend to be extroverted, enthusiastic and sincerely care for their students. As expected, the students in these successful music teachers' classes actively participate and show interest and enjoyment. Competencies which characterize effective teachers include: (1) musicianship, particularly skill in diagnosing and correcting musical errors and use of voice in demonstrating performance technique; (2) skill in classroom and rehearsal management; and (3) the ability to relate lesson objectives to students' interests and needs. (p.11)

She also found that good pace, energy and enthusiasm, frequent eye contact, variation in vocal and facial expression and the use of physical gestures are also important in teaching music (p.11).

There are few studies which have been done on applied music lessons (private lessons on an instrument); however, Abeles (1975) developed a "30-item rating scale for systemizing student evaluations of applied faculty" (p. 147). After having some of the instructors rate the performance of several students, it was found that there was a moderately strong correlation between the student rating of an instructor and the performance of the student: instructors with a high rating had students who also rated high (p. 152).

While the above research all deals with instruction in music education, and with the idea that some instructional methods are more effective than others, it does not deal directly with learning/teaching styles, and with the idea that teachers and students may have different, preferred styles. Moore's (1990) study indicated that learners need to use particular learning styles when dealing with some aspects of composing music. However, this study does not indicate if learners benefit from using certain learning styles when learning an instrument or when learning to sing.

The effects of personality on teaching and learning styles is another issue which is barely addressed in the music education

literature. Krueger (1976) examined the personality and motivation of successful elementary and secondary music teachers. He found that they:

> tend to be intelligent, less interested in social approval, assertive, interested in their homes and in the opposite sex, enjoy sensual indulgences of all kinds, and are somewhat defensive and pugnacious. (p.23)

While Krueger's study does look at personality, it does not address learning/teaching style differences, and it is not known if his findings relate to applied music instructors. This seems to be the pattern in most of the music education literature. The literature does not relate to learning/teaching style differences or to applied instruction. There is a need to address learning/teaching style differences in the teaching of music in general and in applied music instruction specifically. There is also a need to address how personality impacts on learning/teaching styles in music instruction.

Vocal Pedagogy Literature

Most of the music education literature relates to classroom instruction or music instruction in general; however, there is another body of literature that relates specifically to vocal pedagogy, or the teaching of singing. Very little research has been done in the field of vocal pedagogy regarding teaching style, learning style, or the effects of personality on teaching and learning.

There are many textbooks that deal with the technique of singing, that deal with various exercises, and that deal with teaching techniques which can be used to obtain certain results (Alderson, 1979; Appelman, 1967; Christy, 1974, 1975; McKinney, 1982; Miller, 1986). Vennard (1968) is one of the most thorough for strictly technical information. However, this literature does not deal with teaching and learning styles per se. There are also four major schools of thought as to how a singer should approach vocal technique, and Miller (1977) describes how the

breathing techniques, etc. vary between the schools. These differences in technique account for some of the differences in the exercises used, but again teaching/learning style is not really addressed. In looking at the literature, it can be seen that different teachers use different teaching styles, but these styles are not implicitly discussed and must be inferred by the reader.

Two very broad styles, science versus artistry, are addressed by Miller (1989). Some teachers view singing as a science in which vocal technique (the development of an efficient, well functioning voice) is the most important thing, and it is a highly logical and analytical approach. This can result in a mechanistic approach in which every sound is analyzed technically (Miller, 1986, p.209-210). Others view singing as an art, and focus on developing a singer's artistry (musical expression and communication) (Miller, 1989). This approach is more random and not as analytical or theoretical. Many teachers pick one of these poles on which to base their teaching. Miller contends that artistry partially depends on technical facility and, therefore, both artistry and technical facility must be taught (1989). He refers to this as an empirical approach--both artistry and technique are acquired through a gradual process (1986, p. 209).

Reid (1971, p. 197) also refers to three approaches: the psychological approach in which the teacher gives directions on how to change the vowel sound until an appropriate sound is found; the superficial method in which the teacher describes how the body should feel when it produces sound; and, the scientific method in which the student attempts to gain control over all aspects of vocal technique (similar to the above mechanistic method).

Leyerle's (1981) use of organic imagery is similar to Reid's superficial method, in that both methods try to describe feelings within the body. Leyerle "makes use of mental geometric pictures based on physiological reality, which are superimposed on the singer's physique"

(p. 32). For example, he will use the illustration of a pear to describe how the mouth should feel when singing (p.33).

In discussing imagery, Cleveland (1989) refers to Richardson (1977) who classifies people as "visualizers" or "verbalizers." Richardson says that "visualizers" use visual imagery in their cognitive functioning, and "verbalizers" focus more on the abstract and make use of words and ideas. Cleveland suggests that teachers need to find out which category their students fall into, so that they can use appropriate imagery.

Voice teaching focuses a great deal on feedback (Miller, 1987). Some of this feedback may be provided by the use of mirrors and simple technology such as tape recorders and videotapes. However, a few teachers make use of more complicated scientific technology such as the fiberscope, which is a form of fiberoptic technology that allows the student and the teacher to see the vocal chords on a video screen. Acoustic analysis gives information on the harmonic spectrum of the tones a student produces, and electroglottography is technology that provides a way of recording when the glottis (the opening between the vocal chords) opens and closes. These last three methods deal primarily with the scientific aspects of singing and are used to develop vocal technique. All of these feedback methods are methods which give the student feedback largely through the visual and listening modes.

Some of the more obvious teaching methods that are used are teacher demonstrations (Miller, 1987, p. 18) and student participation. Singing is an activity, and the student has no choice but to do the activity if he/she wants to learn. Another teaching method consists of using group lessons. Voice teaching is mostly done one on one, but sometimes it is done very effectively in groups (Vogel, 1976). So it can be seen that voice teachers do use a variety of teaching methods.

A review of the vocal pedagogy literature shows that teachers of singing use different styles. However, teaching styles of voice

teachers have not been thoroughly researched or extensively discussed.

Conclusion

Teaching people to sing is very subjective, because the voice cannot be seen. It is further complicated by the fact that people have different personalities which result in different teaching methods. A review of the vocal pedagogy literature shows that voice teachers do take a variety of approaches. For example, teachers appeal to various modes: the visual, listening and activity modes. They appeal to a scientific, logical approach, or an artistic, emotional, more random approach, or both. They teach one on one, or in groups. However, most teachers and writers on vocal pedagogy have not done a very thorough analysis on teaching/learning styles, and while some teachers acknowledge that the teacher must be flexible and deal with students individually (McKinney, 1982, p. 14), others argue for their style. Pedagogues also realize that the issue of personality affects teaching and learning (Reid, 1975, p. 13-16), but they have not researched that relationship in any depth. Clearly there is a need for vocal pedagogy research to be done regarding teaching/learning styles, and how personality relates to teaching/learning styles when teaching singing.

CHAPTER 3

METHODOLOGY

Introduction

The teaching and learning of singing can be difficult for teachers and students alike, because it is a very subjective process. The problem of subjectivity is compounded by the personality types of teachers and learners, and their resultant teaching/learning styles. If a teacher of singing has a teaching style which does not match his/her student's learning style, the student may have very little understanding of what the teacher is trying to teach. As the teaching style of a teacher of singing can be an important factor in the teaching and learning process, this study examines how teachers of singing teach and explores the question: what is the relationship of the personality type of the singing teacher, as measured by the Myers-Briggs Type Indicator, to his/her teaching style?

The Voice Teachers and Their Students

In order to protect the anonymity of the teachers and their students, the background information given here will be very general. Six teachers of singing, from Alberta, who had taught private voice lessons, either part time or full time, for at least two years, were involved in the study. They were teachers who were well known in the community and/or were recommended by members of the thesis committee. One teacher was an acquaintance of the researcher, three were known to the researcher by reputation, and two were unknown to the researcher, but had been recommended by a member of the thesis committee. Three men and three women participated, whose ages varied from their late twenties to their late forties, with the majority being in their forties. All of these instructors had an undergraduate degree (or equivalent) in music, and four of them had a master's degree. The two who did not have master's degrees had continued to study voice extensively after the

completion of their undergraduate work.

These instructors taught in a variety of postsecondary institutions or in private studios. Their students varied from bachelor students in music programs to students who were pursuing voice lessons due to their own interest. Most of the students were women, but there were several men. The motivational level of the students varied, depending upon whether or not they were being graded in a music program, and depending upon their own personal reasons for taking the lessons. The students were not asked their age, but the researcher judged most of the students in the music programs to be between eighteen and twenty-five. The students who were not in music programs were mostly adults in their twenties and thirties, but there were a few teenagers and a few people over forty. Some of these students were professional musicians who taught singing or earned money by singing for the public.

In late January, 1992, the researcher began contacting the teachers by phone. They were told about the study and asked to participate. The teachers then contacted their students and asked if they would agree to having their lessons observed. One teacher declined due to her students' discomfort with having an observer in the room. This teacher recommended another teacher (known also to the researcher by reputation) whom the researcher contacted. This teacher agreed to participate. All of the other teachers agreed to participate. Observation times were then set up based upon the schedules of the researcher, the teachers and the students who were willing to participate.

Ethical Considerations

During the initial contact the instructors were informed as to the procedure which was to be followed and the purpose of the research. They then contacted their students, informed them of the study and asked them if they would be willing to participate. After the teachers and

students had given verbal consent to participate in the study, the teachers, their students and the students' parents or guardians (when necessary), were given letters of consent, and samples of these letters are included in Appendices IV-IX. The teachers, and their students, were assured that the researcher was only observing the lessons and taking notes during the lessons, and the researcher would not interfere in the lessons in any way. Both students and teachers were assured of their anonymity and the right to withdraw from the study at any time. The researcher also requested the permission of the teachers to tape the interviews.

After the Myers-Briggs Type Indicator was given to the participants, the results were seen only by the researcher and the participant who completed the test. Other data were only seen by the researcher, and in some cases, members of the thesis committee.

Methodology

A quasi-qualitative study was used to explore the relationship of personality type to teaching style. The study had some quantitative elements in that it used a standard personality measure, the Myers-Briggs Type Indicator (MBTI), and a theoretical matrix was devised based on this Indicator, through which the data were filtered. However, the study was qualitative in that it used a case study design. This case study design involved the collection of descriptive data from which textual analysis was performed. The indepth study of a teacher, including the observations, interviews, and MBTI, constituted a case study.

Pilot Study

The researcher conducted a pilot study in the fall of 1991 in order to test her interview questions, and to try out the administration of the MBTI. A male and a female teacher were interviewed, both of whom

had had several years of private, voice teaching experience. They were teachers who were acquaintances of the researcher. They were contacted by telephone, at which time the pilot study was explained to them, and their anonymity was assured. The female was interviewed in her home, and the male was interviewed in his studio.

In the pilot, the participants were not directly asked to describe their teaching style, as the participants in the actual study were asked to do; instead, the following interview questions were used:

1. What do you feel is the teacher's role, and what is the student's role in the teaching/learning process?
2. What is the most important thing to teach, and the least important thing to teach, when you teach people how to sing?
3. How do you structure your teaching for individual lessons and over the whole year?
4. How do you go about teaching someone to sing?
5. Do you teach every student in the same way? If not, how does your teaching differ among students?

Immediately following the interview, the researcher administered and scored the MBTI, Form G--Self-scoreable. The results were explained to the participants, and they were asked whether their score reflected the way they saw their personality. Their interviews were taped and transcribed, and the researcher analyzed the data. The researcher perceived that knowing the participants' personality types before interpreting the data may have resulted in biasing the interpretation of the data. The researcher could have inadvertently made the interpretation of the interview fit the personality type of the teacher. With this in mind, the researcher found that the female strongly displayed a teaching style consistent with her type, and the male, to a lesser extent, displayed a teaching style consistent with his type. It should be noted that the male did not have as high scores with regards to his preferred traits as the female did, and this could account for

the female teaching more in a style consistent with her type than the male. Their teaching styles, as determined from their responses to the interview questions, both displayed some characteristics not common to their personality types, but overall a style consistent with their type dominated their teaching.

It was interesting to note that not all of the participants' character traits showed up equally in their teaching styles. Extroversion and feeling traits appeared to dominate the female's style, while intuition and perceiving dominated the male's style. Their other traits were in evidence, but were less dominant. Also, even though the two participants shared some common personality traits, those traits did not necessarily play an important part in both of their teaching styles. For example, they both scored as extroverts and feelers, but the female showed more extroverted and feeling tendencies in her teaching than the male did. The researcher took note of these results, so that she could later examine whether or not these same trends were found in her larger study.

The pilot study did show that these questions served to provide the researcher with information about the participants' teaching styles. The pilot also indicated that there are links between the personality of a teacher of singing and his/her teaching style. This pilot study also resulted in the researcher's decision to give the personality test after the data from the observations and interviews had been analyzed, so as not to bias her findings.

Data Collection

The collection of data began in early February, 1992 and was completed in July, 1992. The first stage in the data collection was the observation of the teachers as they taught. After the observations, they were interviewed regarding their teaching style. Then they were given the MBTI. After the Indicator was scored, and after the

researcher had an opportunity to examine the data from the observations and the interviews, the teachers were interviewed again regarding their score on the MBTI.

Observations

The first part of the study involved the researcher observing these teachers teach. The researcher spent approximately two to four hours a week, for three consecutive weeks (with exceptions for school holidays), observing each teacher as he or she taught. These observations were made in the morning or the afternoon, depending upon the schedule that was worked out between the researcher, the teacher and the students. When it was possible, the researcher viewed the same students every week. It was not possible to observe all of the teachers concurrently, but the observations took place over a period of approximately two months. Three of the teachers were observed in February and early March, 1992, and the other three were observed in March, 1992. After the first two weeks with an instructor, the researcher saw patterns emerging and used the third week to confirm what she saw. Sometimes the observation period was shortened in the third week if the patterns were obvious.

During the lessons, the observations were recorded in the researcher's field notes. The field notes were notated on a form (developed by the researcher prior to beginning the observations, see Appendix I), under the headings of: Teaching Activities, Relationship to Student and Relational Issues, Organization of the Teacher, Teaching Focus--Practical/Theoretical, and Other. These headings were used to record behaviour because they referred to the major aspects of teaching style addressed by MBTI theory. This part of the study was qualitative in that the researcher was the instrument, and using the headings as a guide, she determined the observations that would be recorded. Therefore, these headings were used instead of a more detailed

checklist.

After the researcher completed the data collection for each teacher, these data were analyzed. However, in many cases the analysis was begun after one or two sessions with an instructor, and was completed after the last session. By doing this the researcher could check for emerging patterns, and then confirm or discount these patterns in other observation sessions.

The observed behaviours were compared with the teaching/learning preferences associated with each MBTI personality trait in order to determine how the teachers' behaviours corresponded to the teaching/learning preferences associated with the sixteen personality traits. Figure 3 was used to make the comparison. This Figure is a summary of the teaching/learning preferences associated with each trait, and was compiled using the MBTI literature (see Chapter 2) on teaching/learning style. Both teaching and learning style preferences were given in the chart because it is believed that the way a teacher prefers to learn is also the way he/she prefers to teach (Gregorc, 1979; Lyons, 1984a; Lyons, 1984b).

The observed behaviours were then placed in a blank chart (see Appendix III) according to whether the behaviours were extroverted behaviours, sensing behaviours, etc. For example, if an instructor used a structured set of exercises with every student, this was considered to correspond to the judging behaviour of "instruction is planned in an orderly way", and was placed in the chart under the heading of "Judging."

Initial Semi-structured Interview

After the observations of a teacher were completed, and after the researcher had charted the teacher's observed behaviours, the teacher was interviewed, using a semi-structured format. A time for the interview was arranged at the end of the last observation period, and

Figure 3. Summary of teaching/learning preferences related to each MBTI personality trait.

Extroverts (E)	Introverts (I)
- talking - psychomotor activity - group work (group lessons, etc.) - give students choices about what and how to study	- reading (assigned reading and handouts) - individual work - instructor makes choices
Sensing (S)	**Intuition (N)**
- pursuing tasks carefully and thoroughly - step-by-step activity - attention to detail - memorization of facts - emphasis on practical information and applications - emphasis on concrete skills - use audiovisuals	- using insight and seeing relationships - emphasizing general concepts - use of imagination - concerned with intellectual ideas, theories
Thinking (T)	**Feeling (F)**
- few comments regarding student performance - objective comments - teaching is logically organized - concentrates on objective material - focus on what the teacher is doing	- makes many comments regarding student performance - uses praise, criticism, support and correction - focus on personal relationships - focus on what the student is doing
Judging (J)	**Perceiving (P)**
- instruction is planned in an orderly way (use of structure, schedules) - drive toward completion	- instruction is flexible, following impulses - use of discovery - work on what comes up

the teacher suggested the location. Usually it took place in his/her studio, or in another room in their institution, but in one case it was at the teacher's home. Often a week or two elapsed between the end of the observation period and the interview, so that the researcher could have time to do some analysis of the observations, and prepare the interview. In one case the interview took place on the same day as the observations, due to the distance involved in travelling to see that particular teacher. The interviews were approximately one hour long.

In the interview the teachers were asked to describe their teaching style, and when necessary several questions were used as prompts to find out more about their style. These questions related to MBTI theory regarding the differences in teaching style among various personality types:

1. What do you feel is the teacher's role, and what is the student's role in the teaching/learning process?
2. What is the most important thing to teach, and the least important thing to teach, when you teach people how to sing?
3. How do you structure your teaching for individual lessons and over the whole year?
4. How do you go about teaching someone to sing?
5. Do you teach every student in the same way? If not, how does your teaching differ among students?

Question number 4 was often not used because it seemed redundant after the observations. Sometimes additional questions were asked which related to that particular instructor's situation. For example, the instructors who used imagery were asked to comment on their use of imagery.

In addition to using the interview to find out more about the teachers' teaching styles, the researcher used the interview to obtain some basic demographic information, as this demographic information sometimes had some bearing on participants' teaching styles. For

example, for one instructor, the type of institution he taught at determined the type of relationship he had with his students. This demographic information included where the participants taught, the number of years they taught, the type of training they had received and the type of students they taught. However, in order to protect the anonymity of the teachers and their students, very little of this information has been disclosed. Also, each teacher has been given a pseudonym, and the names of specific teaching institutions are not used.

The interviews were taped and transcribed. Textual analysis was used to analyze if and how the descriptions of teaching style fit into the various MBTI personality traits. The interviews were used as a way to triangulate the data. They were a means of checking to see whether or not the teachers' thoughts about how they taught matched how they actually did teach (as observed by the researcher). As well, the interviews were a means of clarifying what was seen by the researcher. Sometimes the researcher interpreted a behaviour one way, but the teacher saw that behaviour in a different light. For example, one instructor did not appear to be very structured in his approach, but upon talking to him, the researcher found he did indeed have a plan of instruction. Also, with regard to clarification, the researcher sometimes asked the teacher to explain some of his/her behaviours, so that the researcher could better understand what the teacher was trying to accomplish.

Myers-Briggs Type Indicator and Second Interview Related to MBTI

After the first interview, the teachers were given the MBTI, Form G--Self-scoreable, which is a standard personality measure. They completed the Indicator on their own and either mailed it to the researcher, or the researcher picked it up. The researcher did not look at the results of an instructor's Indicator until she had analyzed the data from the observations and the first interview of the instructor in

question. In most cases it took a month or more to complete the analysis. Then the researcher looked at the indicator to determine the instructor's type.

Next the instructors were contacted by phone in order to set up a second interview time. In two cases, due to time and distance constraints, the interviews took place over the phone. In a third case, due to time constraints, the interview took place in the instructor's home at the same time the researcher picked up the Indicator. The other interviews took place in the teachers' studios. These interviews were usually shorter than the first interview and lasted from ten minutes to over half an hour. In most cases the interviews were longer than anticipated; the researcher expected them all to last only ten or fifteen minutes. However, the participants had much that they wanted to say.

In the second interview the personality type of the instructor was explained to them, and they were asked if the description of their type fit with how they saw their personality. If there was a discrepancy between the test and how the participants saw themselves, the participants' descriptions of their personalities were accepted as authoritative. In cases where there was a discrepancy between the teaching behaviours the researcher saw and the personality type of the participant, the researcher asked the participant to comment on it. For example, one instructor displayed many feeling behaviours, but scored as a thinker. When the researcher expressed surprise at this, the instructor explained that she had worked at developing feeling behaviours.

Additional Sources of Data

Another source of data, not initially planned for in the design of the research, were comments that the instructors made to the researcher either during or after the observation period. Occasionally they

explained what they were doing and why they were doing it, or they made other comments about their teaching. Sometimes the researcher also asked for clarification, regarding what she had seen, at the end of an observation period. For example, some teachers used images in their teaching, and the researcher asked what they meant. These comments were included in the field notes, and were then treated in the same manner as the data from the observations.

Occasionally the researcher chatted informally with some of the students while they waited for their lessons. These students sometimes made comments about the teaching styles of their teachers, and these comments were included as part of the researcher's field notes. These comments were later charted and dealt with in the same way as the observations of the lessons.

Textual Analysis

The textual analysis used in this study was an adaptation of grounded theory. Strauss and Corbin (1991), Hutcheon (1988) and Mott (1989) all describe a process called coding. "Coding involves a process of attaching a description label . . . to each concept described by the participant" (Mott, 1989, p. 50). In other words, small parts of the text are given a label which relates to that part of the text. Various parts of the text may be given the same label, while other parts are given other labels. The researcher then groups related labels together and gives these groups of labels another code. He/she can do several levels of codes in this manner until he/she arrives at a theory which ties the codes together.

The concept of coding was used in the textual analysis in this study. While in grounded theory the researcher determines the codes by looking at the data, in this study the researcher already had the codes. The codes were the eight personality traits. In the cases of the transcribed interviews, and the comments of teachers recorded in the

researcher's field notes, the researcher labelled the comments of the participants according to how the comments related to MBTI theory of teaching/learning preferences. Then these comments were placed in a chart under the label of thinking behaviour, judging behaviour, etc. In the case of the field notes of observations, the researcher coded the teachers' behaviours and entered them into the chart. After the coding was completed, the researcher was able to determine, from the chart, which personality traits dominated the participant's teaching style.

When the textual analysis of the data from the interviews and the observations was completed, it was then compared to the teachers' types to see how the data compared to their types: were the behaviours they displayed the same as the behaviours that the literature said their type would display? The textual analysis was also used to compare, on the basis of personality traits, one teacher's style with another's. For example, was there a pattern in how the extroverted teachers taught? The analysis compared individual traits rather than whole personality types, as the sample was too small to compare all sixteen personality types. This analysis is presented in a narrative form in the forthcoming chapters.

Summary

This study utilized a complex quasi-qualitative design which involved indepth case studies. The case studies consisted of observations, interviews and the administration of the Myers-Briggs Type Indicator. Textual analysis was used in the analysis of the data, and the data is presented in a narrative form, first presenting each of the case studies, and then giving conclusions.

CHAPTER 4

CASE STUDIES: JONATHAN

Introduction to the Case Studies

The case studies each begin with a general description of the instructor's studio and his/her overall style. Then there is a presentation of his/her teaching style as it relates to personality trait behaviours. The data from the observations and the data from the first interview, regarding the individual's teaching style, are interspersed throughout this section. After a summary of the dominant personality trait behaviours in an instructor's style, the results of the Myers-Briggs Type Indicator are given, and the results of the Indicator are compared with the behaviours that the researcher saw.

In the case studies, all of the instructors displayed behaviours related to each personality trait; however, behaviours related to some of the traits appeared to the researcher to more strongly influence their teaching. The researcher has organized the discussion of the traits in such a way that the trait which appeared to be the most influential, and the most easily identifiable in the instructor's overall style, is discussed first, along with its opposite. The next influential trait is discussed second, and so on. In this way, the character traits which appeared to most strongly influence the instructors' teaching styles are identified.

General Description

Jonathan's studio was also his office, and while it was not the largest studio in this study, it was larger than most offices. The room was tidy, but it had a cool atmosphere, partially due to the white walls, the bright florescent lighting on the ceiling, the uncarpeted floor, and the office furniture in the room. The room contained a desk, several chairs, some bookcases, a filing cabinet, a table with sound equipment on it, a grand piano and a music stand. There was also a

large poster on one wall and a large mirror on another wall. While the room did not have a warm, homey atmosphere, it was still a pleasant room for an office, and it had large windows that made the room bright and cheerful.

Jonathan sat behind the piano at the beginning of most lessons, although he frequently moved around the room later on. The students stood to his right, where he could see them by turning his head, or opposite him at the end of the piano, or most commonly, they stood ahead of him and to the right, a foot or two from the crook of the piano.

Jonathan started every lesson by making small talk with his students about the weekend coming up, a concert they had been to, or other similar topics. Then he went through a series of exercises that varied only slightly from student to student. These exercises involved nonvocalized posture and breathing exercises as well as sung exercises. Sometimes he would omit the posture or breathing exercises if the student was not having a problem in these areas, or he would add the exercise later in the lesson if he saw the student was having a problem. While he used virtually the same vocal exercises with everyone, he might omit an exercise, add an exercise, or spend more time on an exercise, depending upon the student. After the student sang the exercises, Jonathan would suggest that he/she work on a particular piece of music, although sometimes the students picked the music. They would then work on the song in fragments, often not getting through the whole song, but just working on part of it. Usually he ended the lesson with more small talk.

The lessons were very technical in their focus, but he also stressed the importance of making meaningful, expressive sounds even in the exercises. Jonathan was highly energetic in his approach, as was seen in his frequent movements around the room as he taught, and in his exaggerated facial, hand and body gestures. He was a bit of a comedian and often hammed things up by laughing and joking with his students, and

telling them anecdotes about himself, his family, or other people. Often these stories related to what he was teaching, but sometimes it was merely tangential.

Jonathan gave many explanations and much feedback during the course of the lessons. He was also very positive and encouraging with his students, making the lessons a positive experience.

Teaching Style as Related to Personality Trait Behaviours

Extrovert Versus Introvert

It was clear to the researcher from the start that this instructor exhibited many extroverted behaviours, and these extroverted behaviours heavily influenced his teaching style. He was very talkative, not only in his frequent use of explanations, but also in the many stories he told.

He was also very physically mobile. For part of the lesson he sat at the piano and watched the student as he/she sang, but often he got up and moved around the room. He often conducted the students with his hands using large, expressive gestures, or he used his hands to talk. For example, he made a fist and pounded it into his hand when he talked about hard onsets, and he used this to illustrate making well articulated consonants as well. He pointed with his finger when making a point. He illustrated choking with his hands when he talked about a choked sound. He used his body to make points, such as shaking his jaw to emphasize looseness in the jaw, or he gave a demonstration of how he saw the student jutting out his jaw. He demonstrated correct posture to students. Sometimes, as the student sang, he got up and started making expressive gestures with his hands while he made dance-like movements with his body, trying to get the student to be more expressive, or more legato, or whatever the music called for. He also used exaggerated facial expressions to get the students to be more expressive. At times he demonstrated part of a song, and sang it melodramatically with

exaggerated facial and body gestures.

During the course of the observations, the instructor made most of the decisions regarding how they proceeded and what they sang, which was introverted behaviour; however, if students wanted to choose the music that they worked on, he let them, which was a more extroverted behaviour.

The interview confirmed some of what had been observed, but also contained some surprises. Partly this was due to the students who had been observed. Many of the students observed had been first or second year students. The instructor said that he treated more mature students a little bit differently in that he allowed them more freedom, and wanted them to take more responsibility for their learning. Therefore, the extroverted behaviour that showed up strongly in the interview was that the instructor gave the students choices, something which had not been as evident in the observations. This instructor saw himself as a facilitator. He believed that at first with beginners and younger students, he had to make a lot of decisions and guide the students, a more introverted behaviour. He believed that they often did not know the questions to ask, and so he would lead them through basic technique and repertoire. However, if there was repertoire that they said they wanted to learn, he would let them do it, unless it was a ridiculous choice for that student. As they matured, he hoped they would take over the lessons and tell him what they wanted help with and what repertoire they wanted to learn. He would then become a troubleshooter. He gave examples of students who would come into the lesson and tell him what technical problems or repertoire they wanted to work on. His students also often attended workshops outside of this postsecondary institution, and he would let them use whatever they learned, as long as it worked for them. He thought that a student would not be successful unless they took over their own learning.

Overall, Jonathan's behaviour in the extroversion/introversion

dimension was dominated by extroversion, which was demonstrated in his abundant use of talk and movement.

Intuition Versus Sensing

While it was easy for the researcher to see that this instructor made use of mostly extroverted behaviours, behaviours from the other character traits were more evenly distributed, and it was difficult to tell if one trait dominated over another. The intuitive side of this instructor seemed to be slightly more prominent than the sensing side. This instructor was concerned with the theory of singing which was an intuitive behaviour. In the interview, he stated that when first starting lessons with beginners, he usually went through some theory and explained why they were doing what they were doing. In the observations, it could be seen that he spent much time explaining how posture, breathing, vowels, etc., worked.

In the observations it was clear that Jonathan could see relationships between things. He would relate posture to breathing, and he would relate technique in general to the sound being produced or to problems with the sound. He also related the technique to the songs, and would explain how involvement with the emotions got the technique working. In the interview he also showed that he saw relationships between things. He stated that he would use the same exercise in different ways with different students to get at different problems. He kept a diary so that he could keep track of things that worked with students, so that he could try the same things with other students. He encouraged students to apply changes they had made to something else. For example, he had them apply a technical solution to a piece of music. He related technique to the artistic side of singing, and saw technique as a way of getting a freer tone so that the singer could be more expressive. He also saw that things, such as the need for strong consonants or a breath, could be related to the interpretation of the

song. For example, a strong consonant on a word might be needed to express a powerful idea, rather than merely being used to make the word understandable.

This instructor emphasized the general concepts of posture, breathing, etc., as opposed to small details, indicating an intuitive orientation. His explanations were general explanations of how things worked, and he did not spend much time on details such as naming all of the muscles involved in singing.

This instructor did use his imagination, an intuitive behaviour, in that he used some imagery. He would use the illustration of an airplane allowing a person to see for miles in order to illustrate legato. He also talked about sitting on the voice and giving the vowel more space, which are images involving the imagination. He encouraged his students to tell the story of their character, in a song, in first person, which required them to use their imaginations. He told one student to draw a picture or write a character sketch about her character. He also told his students to "tell me a story," when they sang exercises. He would encourage them to be expressive even in exercises, and would sometimes give suggestions as to what they could be thinking about as they sang. For example, he told one student to "describe your bank account--what's left in there." In this way he used his imagination and encouraged them to use theirs.

It was also clear from the interview that he made use of his imagination in his teaching. For example, he talked about the need to find directives that would help students with their technical problems, and he would invent suggestions and exercises for that purpose. He talked about the importance of interpreting songs, and imagining why the singer, as the character in the song, was saying these things.

When asked what he saw as the most important thing to teach in teaching singing, he thought it was "love for the subject matter." This answer indicated that he aspired to an intellectual ideal, which could

also be considered an intuitive idea.

With regards to sensing behaviours, this instructor did proceed in a step-by-step fashion. He did the same things with almost every student, first working on posture and breathing exercises, and then doing singing exercises. These exercises were usually done in the same order, or a similar order. In the interview, some of the things he said indicated that he worked on technique in a step-by-step fashion, and that he pursued technique carefully and thoroughly. He said he did certain basic things with everyone and gave them basic exercises which dealt with posture, breathing, onset and purity of vowel. This could be considered step-by-step activity. He also said that one of the first things he did with students was to work on posture, and he did this extensively with a variety of exercises. This could be interpreted as pursuing tasks carefully and thoroughly.

The emphasis on breathing and posture was also an emphasis on practical and concrete skills. As well, in the interview, he mentioned that he encouraged some students to get into shape which also was practical information. While Jonathan did give some explanations of breathing and posture during the lessons, which could be considered intuitive behaviour, he spent time working on these skills in concrete ways. He would give demonstrations of posture and breathing, pointing out the muscles, on his body, that he was using. He would point to his throat as he demonstrated glottal stops (beginning the sound with a grunt), and he would point to his breathing muscles as he did correct onsets (beginning the sound clearly without a grunt), which were ways of making these concepts more concrete. He would use his hands to illustrate the breathing process, thus making it more concrete. He also used his hands and his body to demonstrate legato. He demonstrated correct and incorrect ways of doing things, which was a type of audiovisual aid. He did have a mirror in his studio, but the researcher only saw it used once. He had intended to tape his students' lessons on

one day, but the technology did not work correctly, and he could not go through with it. However, he did make tapes of the German pronunciation of songs to help students with their pronunciation, so he did use some audiovisual aids.

After examining the evidence, and noting Jonathan's emphasis on theory, the researcher concluded that in the intuitive/sensing dimension, Jonathan's behaviour appeared to be dominated slightly by intuitive behaviour.

Feeling Versus Thinking

This instructor displayed both thinking behaviour and feeling behaviour, and it was difficult to tell, from the observations, which trait was more dominant. However, in the interview he made many comments to indicate a feeling orientation. In the lessons this instructor demonstrated feeling behaviour in that he gave many comments regarding the students' singing. He often praised the students, telling them how well something had gone in repertoire class, or how high they had sung today, or something else they had done right during the lesson. This praise was often delivered in an enthusiastic voice. Criticism was often stated in positive terms. For example, he would tell a student to give the vowel more space, instead of telling them they had not given the vowel enough space, or he would give them suggestions as to how they could be more expressive, instead of telling them they had not been expressive enough. When he did criticize, it was in an objective tone of voice, not a negative one.

As previously noted, Jonathan almost always took time at the beginning and the end of lessons to chat. These conversations were somewhat personal, but not overly so, and generally consisted of small talk. (This could have been because there was a researcher present.) Also as mentioned before, this instructor used a lot of humour, and he told many stories. The researcher interpreted this as feeling behaviour

because it served to enhance the relationship with the student.

The emphasis on the emotional and expressive side of singing was also interpreted by the researcher as feeling behaviour. Jonathan had students speak the text of a song with emotion, or he would have them describe their character. In one case, he emphasized to a student that songs deal with real emotions and real people, and in another case, he told a student that she needed to be less mechanistic and more spontaneous. In the interview he also stressed the importance of the inspirational element of singing. He believed it was important for the music to be meaningful and expressive, and it was important that the student had an interpretation of the music, even if it was the wrong one. This emphasis on subjective, human emotion, while not explicitly stated in the educational literature as a feeling behaviour, seemed to the researcher to be consistent with a feeling-type person's concern with relational issues.

Jonathan did focus on the students in some ways, during the lessons, which were feeling behaviours. He looked at the students as they sang, and he would ask students why something worked when they had done something particularly well. However, he would then usually give an explanation as to why it worked, putting the focus on himself. Often he would ask students if something made sense, and he would then give them the chance to ask questions. There were some variations, with various students, as to how much he talked and joked and how much physical movement was involved in his teaching. There was also some variation in how much time he would spend on certain exercises, and occasionally he would skip part of his normal routine with some students if they did not need it. In the interview he explained much of this variation by explaining that he believed that students learned differently and needed to be treated differently. He said that he used the same exercises in different ways with different students, and that he would try different directives with students until he found one that

worked on their problem. He also said that he adapted to student's personalities; with the lethargic he became a clown and moved around a great deal; with the quick tempered he was gentle; with the excitable he was calm, and when students were distressed, he acknowledged that he had to babysit for a while and let them go through the motions.

He also said that he adapted his explanations of theory to who the person was. Some people needed a lot of explanations of theory, others were confused by it, so he did not do as much. Before he did any work with a student, he would listen to him/her and find out what was working and what was not working, so that he would not try to fix something that already worked. After getting to know a student, he then developed a plan to use with that individual with regards to technique and repertoire. He did not believe in treating everyone the same way because they learned differently and developed at different rates. He stated that all students breathed a little differently, and that was not troubling to him. If students got other ideas that worked, he would let them use those ideas. Jonathan listened carefully when students told him they were having problems with some aspect of their singing, and he tried to identify the problem and the solution. All of these things reflected a focus on the student.

He stated that he did not teach students, they learned. He was the facilitator. He wanted to interest them in the topic, so that they would be eager to learn. He was happy to let students take over the lessons and tell him what they wanted to learn, and saw the ideal situation as being when the student took over the learning process. He wanted to assist students to develop their skills so that "they can continue to develop themselves." He encouraged them to incorporate other ideas and learn from other people, even if these other people had conflicting ideas. Through this he believed the students would learn to think for themselves. It did not trouble him if a student got other ideas and stopped studying with him, maintaining only social contact.

That was all right with him because he wanted them to be able to take off on their own.

It was also interesting that he said he learned from the students, another way in which he showed he focused on the student. He said he learned musical ideas, ways of dealing with people and technical things.

Jonathan displayed thinking behaviours in that he was logically organized. He worked on the same basic skills with everyone and used the same exercises. He focused a great deal on the objective material of posture and breathing with everyone. He would make objective comments about their singing in that he pointed out weaknesses and gave them suggestions on practice routines to overcome these weaknesses. In the interview, the thinking aspect was not discussed that much; however, he again stressed that certain fundamentals, such as posture and breathing, were important, and he said that he took time to explain the theory behind these things with students. This showed he did concentrate on objective material. He also indicated that he taught these things in a logical order, beginning with posture, and he used certain basic exercises.

Another thinking behaviour was seen in the lessons in that the instruction was often focused on the instructor. He did much of the talking, and gave many explanations. He also gave vocal examples and directed the students as they sang. Sometimes he sang along with his students to get them to breathe or phrase the way he wanted them to. The interview seemed to indicate that he purposely put the focus more on himself with the younger students, and that he saw the need for them to be "guided through the maze of vocal technique"; however, this was just temporary, and he wanted them to be able to take control of their own learning.

In the interview it was interesting that he mentioned the need to use the head to get at interpretation--many people associate interpretation with emotion not reason. Jonathan believed that there

had to be some objective logic behind an interpretation of a song; an interpretation was not merely to be based on the student's feelings about a song. This objective way of looking at interpretation was another thinking behaviour.

While it was difficult to tell whether Jonathan preferred feeling or thinking behaviours, the researcher believed he showed a slight preference to feeling behaviours. This preference was seen in how he focused on the students' interests and abilities.

Judging Versus Perceiving

Judging behaviours were somewhat more prominent than perceiving behaviours. The instruction was planned in that he did almost exactly the same thing with every student in roughly the same order. He also gave students a procedure to follow if they found things were not working; he told them to look at their posture, their breathing and their vowels. He seemed to have an idea of what repertoire they were going to work on, because he would often tell them what they should sing that day in the lesson.

Judging behaviours were also described in the interview in his description of how he worked with beginners. He went through the same basic technique and exercises with everyone; he had a plan. He commented that he developed a more detailed plan for each student after he got to know him/her, and figured out what repertoire he was going to assign.

He displayed some perceiving behaviour in that he varied his routine slightly to suit each student. For example, he spent more time on an exercise if a student needed it. If a student asked a question, he would stop and answer it. If a student wanted to work on something, the instructor allowed him or her to do so. He also was impulsive in his use of anecdotes, and told them as they occurred to him and as they related to the situation.

In the interview he related some perceiving behaviours in that he was flexible with his plan, and would work on what a student brought to the lesson. He was willing to let more mature students take over the lesson and decide what would be done. He worked around what students had learned elsewhere, and he invented new exercises to fix the problems of students. He also believed that an instructor should always continue learning how to teach, and that an instructor never finally knew the way to teach. This attitude indicated some openendedness in his approach to teaching, which the researcher interpreted as perceiving behaviour.

Once again it is difficult to tell which behaviours, judging or perceiving, dominated Jonathan's style; however, the researcher believed that because of his use of structure he showed a slight preference towards judging behaviours.

Summary

Jonathan's teaching style was dominated by the extroverted behaviours of talking and psychomotor activity. While it was difficult to see strong preferences with regards to the other traits, he showed a preference for intuitive behaviours in his emphasis on theory. In discussing his teaching, he appeared to show a preference for the feeling trait because he focused on the student and his/her interests and abilities. In the lessons, he showed a preference for judging behaviour, in that he used the same exercises and followed the same pattern with everyone; however, in the interview he indicated that he did not do this with advanced students.

Results of Myers-Briggs

Jonathan scored as an introvert, an intuitive, a thinker and a perceiver. Jonathan did not feel that he had a preference for either introversion or extroversion. In fact, he had a tie score on the introversion/extroversion scale, but in these cases, the person is

scored as an introvert. He felt that the rest of the test was accurate.

The researcher indicated to Jonathan her surprise at the introverted score, given his strongly extroverted behaviour. Jonathan indicated that his extroverted teaching style had been developed over the years, in order to help stimulate his students. Thus, he was adapting himself to the needs of his teaching situation.

Jonathan's intuitive score was consistent with the observations of the researcher. The thinking score was somewhat surprising, but not entirely. In the lessons he was objective in his discussions of theory, and his teaching followed a logical pattern. Perhaps the feeling behaviours were ones that he had developed in response to student need. Also, perhaps the researcher incorrectly interpreted his emphasis on expression as a feeling behaviour. Perhaps this behaviour could have been interpreted as an emphasis on creativity, and would then be consistent with the intuitive trait.

The perceiving score was also surprising to the researcher; however, as has been mentioned, Jonathan did indicate in the interview that he was flexible with his advanced students, and preferred to let them tell him what they wanted to do. The judging behaviours the researcher saw were probably due to the fact that he was dealing with younger singers, and they needed more direction. Again, perhaps he was adapting his behaviour to what they needed. As well, in the interview, he had indicated that he had been influenced by one of his instructors, and his routine of exercises were ones his instructor had used. Therefore, perhaps his behaviour had been influenced by his instructor, rather than by his own personality. Yet another explanation could be that one personality trait influenced the behaviour associated with another trait. Jonathan scored as a thinker, and thinkers, according the theory, are logically organized. Therefore, the consistent structure that the researcher saw was probably related to the thinking trait.

It can be seen that there were other factors that influenced some of Jonathan's teaching behaviours, other than his personality. He had developed some behaviours, either in response to a need or from learning from someone else. However, he did display some behaviours that were consistent with his type.

CHAPTER 5

CASE STUDIES: JASON

General Description

This instructor taught in his office, which was quite small, crowded, and a bit cluttered. The office contained some filing cabinets; a table full of choral music; a book shelf with books, recording equipment, recordings and other knickknacks; a desk; some chairs; and an upright piano. The piano had its back to the wall, and the students usually stood beside the piano, facing the opposite wall, so that they could look into the mirror on that wall, and the instructor could glance up and sideways from the piano to see what they were doing. The students usually had a music stand in front of them.

Jason told the researcher that he had a heavy teaching load and felt pressured for time. Related to this time pressure, the researcher noticed that before beginning a lesson, he often had to deal with small interruptions like a student who needed to talk to him about something, or a phone call that needed to be returned. This sometimes meant lessons started and ended late. When he did start the lesson, he was very businesslike, and there was little idle chatter. Occasionally he told a personal anecdote, or discussed something that was happening on campus with a student, but usually he spent most of his time teaching.

The lessons were highly visual in that all of the students stood in front of a mirror and watched themselves as they sang. The instructor often pointed out things that could be seen and showed them how to breathe, etc. He also used visual images, which will be described later in more detail.

Jason's lessons were unpredictable in format. Usually he started with vocal exercises, but if a student was warmed up, he started with repertoire. While he used some of the same exercises with different students, there was not any pattern, as far as the researcher could tell, in the order that he used these exercises. Jason's lessons dealt

mostly with vocal technique and developing a smooth, legato vocal line, and he made frequent comments to his students on what needed improvement. They always spent some time working on songs, but this was mostly technical work. Usually, when working on songs, the student began singing, often with Jason accompanying, and they would stop when Jason heard something he wanted to work on. They stopped and started frequently. Most of the time they got through at least one entire song working this way, and then the lesson ended.

Teaching Style as Related to Personality Trait Behaviours

Perceiving Versus Judging

What was very noticeable in this instructor's teaching, was his perceiving behaviours. Partly this was seen in the clutter of the room, and in the way that he stopped to deal with interruptions before starting the lesson. Although it was not a teaching behaviour, the clutter indicated a lack of structure and order which is associated with the perceiving trait. The way he stopped to deal with interruptions indicated that he dealt with whatever came up at that moment, and this was a perceiving behaviour. Perceivers are also not as punctual as judgers, which was true of this instructor. Other perceiving behaviours involved the organization of the lesson itself. The instructor usually started with exercises; however, he did not use the same exercises with everyone or do them in the same order, and sometimes he did not do exercises at all and began with songs. In discussing this with the researcher, Jason said that sometimes he would forego exercises if a student was warmed up, and he chose the exercises depending on how a student appeared when he/she came into his studio. He responded to how a student was that day, and what he saw and heard as a problem. He did not plan what he would do with students ahead of time. This indicated he was flexible and worked on what came up in the lesson. In general he believed in tailoring his lessons to suit his students. At the

beginning of the year he found out their background, their interests and their future plans and took that into consideration in the lessons, also indicating flexibility.

When this instructor worked on repertoire, he worked on the music in fragments most of the time, stopping to correct whatever he heard or saw the student doing that he wanted to change. This was another indication of his flexible approach. There was some variation in this depending on the student. With an advanced student he made many corrections and was very particular, but with one student who was having problems, he went through longer sections of music and made fewer corrections because he wanted to give the student a sense of success, again demonstrating his flexibility.

In the interview Jason talked about the need to facilitate "a sense of excitement and wonder and awe and fun about singing." He wanted to "pique their curiosity." These statements could be classified as falling under the perceiving category because they involved using discovery in the learning process.

While the instructor did not use a very formal structure, he did exhibit a few judging behaviours. He took notes on his students to keep track of what he had assigned to them. In the interview he implied that he formed a general plan for his students after talking with them at the beginning of the year, and explained how he had done this with one student. He thought it was important to teach his students the fundamentals of vocal production, and to help them to understand, hear and feel the process of singing. He also believed in having them sing repertoire from a variety of periods and in a variety of languages--English, German, Italian and French. Also, he would follow up on exercises he had done in a lesson. They might not do the same exercises every lesson, but he would do them again at a later date, to see how they were going. All of this indicated that he did some planning, even though it was not very formal.

Overall, because of Jason's flexible structure, the researcher believed that he showed a preference for the perceiving trait.

Thinking Versus Feeling

With regards to thinking and feeling behaviours, the observations showed a strong display of thinking behaviour; however, the interview revealed several feeling behaviours. During the lessons there was a focus on objective material, which was thinking behaviour. The lessons were very businesslike, and there was little personal interaction between the instructor and the student. The focus of the lessons themselves were on the more objective, technical aspects of singing as opposed to the emotional aspects of singing. He spent most of the time dealing with posture, breathing, vowels, etc. In the interview his stress on the need for students to understand the process of singing, and to feel and hear the right feelings and sounds, also indicated an objective focus. Even though he did use imagery, a less objective teaching tool, he talked about the need to first give students objective, technical information so that they understood what their body must do physically, and the image helped to confirm the sensation for them, or allowed them to talk about something objective in a more poetic way.

There was some focus on more musical aspects such as tempo and dynamics, and singing a smooth, legato line was an important theme in his teaching; however, he did not necessarily make an explicit connection, for the student, between these things and the meaning of the song. Therefore, the researcher interpreted this behaviour as a preference for concentrating on objective material. Many of Jason's comments regarding the students' performance were also objective. He would tell them to keep the jaw still, raise the pitch and so on; these comments were delivered in an objective tone of voice.

Jason would sometimes make comments to students telling them to

"think the vowel." In the interview he explained that this meant he wanted the students to pause and think, before they sang, about the vowel they were going to sing, so that it came out naturally without affectations. This could be interpreted as a way of getting students to be more objective in their approach to singing, by getting them to think about what they are doing. He also tried to help students to think about their singing, and to get them to be more objective by helping them to recognize when things worked and when they did not. In the lessons, the researcher saw him ask the students questions such as why something worked or did not work that time, or if they heard the difference when they followed an instruction he gave. In this way he was teaching them to be objective and to analyze their singing.

An interesting occurrence in a lesson also showed his objective, thinking bent. He gave a somewhat formal lecture to a student who was singing an oratorio aria for the first time. Jason told the student to take notes which were to compare how opera and oratorio were different. This occurrence displayed two thinking behaviours: the focus being on what the instructor was doing, and the focus being on objective material. Other activities, that illustrated the behaviour of the focus being on the instructor, were demonstrations that he performed and the frequent directions that he gave as to what the student needed to correct. As well, he tended to do most of the talking during the lessons with occasional student input.

While thinking behaviours were strongly evidenced during the lessons, feeling behaviours were also displayed. While much of the feedback he gave was in an objective tone, he did give many corrections. Sometimes at the end of a lesson, he would recap what the student did well and would give instructions for improvement. Jason used praise, and occasionally he would praise the students enthusiastically with exclamations such as "beautiful" and "good" in response to something they had done particularly well. However, most of the time the praise

was delivered in a calmer, more objective tone of voice. In the interview, when asked to describe his teaching style, he responded that he believed "in lots of positive reinforcement." He also believed that one of the most important things an instructor needed to do was to facilitate self-confidence in the student, so that he/she could continue to grow on his/her own. To do this, he believed that it was important for students to experience successes early on in the learning process, and he gave them things to do which they could be successful at. Then he could build on their successes. This showed that he did have concern for his students, which could be interpreted as feeling behaviour.

Another incident, that showed his concern for his students and his desire for them to experience successes, was with a student who had been doing poorly and who had been reprimanded by the instructor for not working hard enough. Jason told the researcher that he was anxious to see this student succeed, and the researcher saw Jason alter his teaching style to encourage the student to feel more positive about his singing. At the beginning of one lesson with this student, Jason told him that it was good to see him and made him feel welcome. Jason gave less criticism to this student than other students. For example, he let things go by that he would have commented on with other students, and he went through larger sections of the songs, stopping less frequently than with other students. He also encouraged the student and told him one of his songs had improved.

Jason's interview reflected how he focused on the student in his teaching and tried to teach the student as an individual. He stated that he tried to be a facilitator who prepared the environment so that students could learn, and recognized that the student had to be the one who did the work of applying the instruction so that they could do the activity. Jason would find out what the interests and goals of the students were so that he could tailor the lessons to suit the student. Also, he adapted his instruction, giving more freedom to make musical

decisions (where to breathe, how much to ritard, etc.) to the advanced students, and giving more direction to beginners. In this way the students would know how to work on their own after they had finished with lessons. The questions that Jason asked students regarding why something worked or did not work, or regarding what they saw themselves doing when they looked in the mirror, were other ways of focusing on the students. As well, Jason explained in the interview that he used more imagery with some students, and with other students he used more concrete technical information, depending upon how the student learned the best. This also indicated a focus on the students and their individual needs.

In the interview Jason talked about the need to facilitate "a sense of excitement and wonder and awe and fun about singing." The researcher associated this with the emotional side of singing and considered this statement to reflect a concern for the student to feel good about singing, a feeling behaviour. At times Jason would tell the students to "have fun" as they were singing, and he stated that he ended the year with fun songs, also showing his concern for how students felt about singing. In addition, the researcher interpreted Jason's use of images as a way of making singing more personal and human. This interpretation was based on Jason's statement that he used images partly because he believed singing dealt with personal expression; it was not merely a mechanical activity. Therefore, Jason did display traits that went beyond the objective, thinking side; the researcher saw this as reflecting feeling behaviours.

Even though Jason did display to the researcher that he had a feeling side to his personality, the researcher believed that his objective treatment of the material during lessons showed a stronger preference towards the thinking trait.

Sensing Versus Intuition

Jason displayed both sensing and intuitive behaviours, and it was difficult to tell which trait he favoured. However, the researcher thought that he showed a slightly greater tendency towards sensing behaviours. This instructor tried to make things very concrete and he used audiovisuals. One student taped his lessons, and the instructor told other students to tape themselves on their own. In a few lessons, the student and the instructor listened to recordings of a song the student was working on, and they made observations about the recording as they listened. He told other students to listen to recordings on their own. Much of what the instructor did had a strongly visual orientation. All of his students stood in front of the mirror as they sang, and were encouraged to watch what they were doing. As stated previously, the instructor demonstrated physical things that the student could see, such as posture and how he took a breath. In one lesson he drew a diagram on the student's music to illustrate a point. He used images, but they were visual images which he also illustrated with his hands. For example, in an image used to describe the shape of the mouth, and the position of the jaw, the tongue and the soft palate, he would say, "narrow the walls, raise the ceiling and lower the floor." As he said this, his hands illustrated two walls coming closer together, and then as one hand moved towards the ceiling and the other moved towards the ground. He also talked about legato in terms of a "string of pearls," while he fingered imaginary pearls in his hand to illustrate the idea of each note being important and distinct, but each note was in the larger context of the legato phrase. This visual depiction of the image made it into a type of visual aid.

In addition to these visual aids, he would demonstrate correct and incorrect ways of doing things. He would have students feel his abdominal muscles, so that they could feel how he took a breath. He would do some physical exercises, such as pressing against students'

abdominal muscles while they sang, to help them feel how involved the muscles were when they took a breath. These methods served to make things concrete.

Jason emphasized the concrete skills of posture, breath, singing proper vowels and singing a smooth, legato line, and he conveyed his ideas in a concrete way. In addition to the audiovisuals stated above, he gave specific, mechanistic directions such as telling the student to loosen his/her jaw or raise the soft palate. In the interview, he talked about the need to give students more concrete physical instructions, even when working with imagery, so that they could relate the image to something physical. He did not want them to be imagining something he had not intended. He also talked about the need for the student to be able to identify correct sounds and sensations when singing, which were concrete skills.

This instructor was very concerned with details, another sensing behaviour, and worked on many details both in the exercises and the music. When working on the songs, they would usually only get through a phrase or two before they would stop and work on details of technique. Then they would continue, singing and stopping to work on details, until they got to the end of the song.

The images that the instructor used could be considered intuitive behaviour in that they indicated the use of the imagination, and they showed that the instructor saw relationships between these images and the concept he was trying to get across. He also thought that it was important that students saw this relationship, and he used images after he had explained the concept more concretely. The image then served to reinforce the concept in their mind. Also, he saw singing as being more than a mechanical activity, and images were a more artistic way to deal with technique. Another way he indicated that he saw relationships between things, was that he said he worked in an integrated way. He did not try to isolate things into different segments, but he worked on

various things continually. In the lessons this could be seen in that he did not work on one particular technical problem or artistic problem in the lesson, but he worked on many technical problems and artistic problems in the course of a lesson.

One further way he showed intuitive behaviours was that he sometimes dealt with things in general terms. Besides the imagery he used, he also used general, abstract concepts that were close to imagery. For example, he would tell students to keep the sound in the head, or tell them to open up more. As well, when he talked about expression in songs, usually it was in general terms. For example, he told one student that even if people did not understand the language that he was singing, they should still understand the general mood of the song from the way he sang it. At other times Jason would tell students to put more fun into the song or to sing with more abandonment. These were general ways of dealing with the interpretation of a song.

It was difficult to tell which trait Jason preferred in the sensing/intuition dimension; however, because of Jason's tendency to deal with the concrete, the researcher believed he preferred the sensing trait.

Introvert Versus Extrovert

Jason also displayed several introverted behaviours. In particular, he gave assignments to his students in addition to their practicing which they were to do on their own. These assignments included listening to recordings, going to the library to read about the composers or the works, and doing word for word translations of music they were working on. He told one student to read part of the Bible to find out about the setting for an aria from an oratorio he was working on. He did not do much work with his students, in the lessons, on the interpretation of the music, but he told them to memorize the poetry and to seek to understand it. He told them to "live with it" (the poetry)

by writing the poetry out on a card, carrying it around with them, and thinking about it.

The other introverted behaviour that was revealed in the interview, was that he made some choices for his students. He told the researcher that with beginners, he would tell them how to practice and how much to practice. He would also make more of the musical choices than he would for a more advanced student.

With the more advanced students, Jason displayed extroverted behaviour in that he allowed them to make more choices. He would ask them to make decisions regarding where to take the breaths, what tempo to take and so on, so that they would learn to do these things on their own. Also, he often let students choose which piece of music they wanted to work on in the lesson.

This instructor also displayed extroverted behaviour in that he used psychomotor activity. He talked and directed with his hands, and sometimes he got up and moved around the room a little. He also demonstrated physical things such as posture and breathing. He touched his students to help them to understand physical things related to singing. For example, he would shake a student's shoulders to get him to relax the shoulder muscles; he would tap students on the top of their heads to remind them to keep proper posture; and he would place his hands on their abdominal muscles to help them feel where they should breathe. However, he only did this with males because he did not want females to feel uncomfortable, or to misinterpret his actions.

Jason talked a considerable amount in his lessons; however, the talking almost always was used to give brief directions. There was very little personal talk, and there were few lengthy explanations.

The other extroverted behaviour that was observed was that on one occasion he made use of group work, by having a student sit in on another student's lesson. During the lesson the instructor asked this second student things about what he had observed, and the instructor

pointed out things that the student, who was taking the lesson did well. It was interesting to note that while the instructor thought it was a good idea to have students sit in on other students' lessons, he did not have a regularly scheduled repertoire class (a class where the students get together and sing for each other), even though the other instructors on campus did do this. However, this probably was due to his heavy schedule and lack of time.

It was difficult to tell whether Jason preferred introversion or extroversion, but the researcher believed he slightly preferred introversion because of the assignments he gave students to complete on their own.

Summary

While Jason displayed behaviours from every personality trait, some traits were represented more strongly than others. In particular he strongly displayed perceiving behaviours in the flexible structure of his lessons, and he strongly displayed thinking behaviours in his objective treatment of the material. It was difficult to tell whether he preferred sensing or intuitive behaviours, but the researcher believed that he showed a preference to sensing behaviours in his use of audiovisual aids and in his concrete orientation. While he showed both introverted behaviours and extroverted behaviours, it was striking that he gave assignments, other than practicing, to his students to complete on their own. The other instructors the researcher saw did not do this beyond suggesting recordings that students could listen to. For this reason, the researcher believed he showed a preference to introversion. Judging and feeling behaviours did not appear to greatly influence his teaching.

Results of Myers-Briggs

Jason scored as an extrovert, a sensor, a feeler and a judger. In

discussing his score, Jason did not feel that he had a preference for either extroversion or introversion, and in fact he only scored two more points on extroversion than he did on introversion. Jason felt that he was comfortable working with groups, an extroverted preference, but he was also interested in his inner life, an introverted preference. Jason also felt that he was more intuitive than sensing, and again the sensing score was merely two points ahead of the intuitive score. Jason said that he liked to deal with practical things, a sensing behaviour; however, he said that he was not good at memorizing facts, and he liked thinking and dealing with ideas, which are intuitive behaviours. Jason thought the test was accurate on the feeling and judging traits.

Because Jason did not feel that he had a strong preference for either extroversion or introversion, and the score was very close, it was not surprising that he displayed behaviours common to both traits. The close intuitive/sensing score explained why the researcher found it difficult to decide whether intuitive or sensing behaviours dominated. With regards to the researcher's belief that the sensing behaviours dominated slightly, singing is a skill, and certain concrete aspects of it must be worked on. The concrete nature of learning the skill of singing could account for the slight dominance of sensing behaviours.

In discussing the feeling score, Jason stated that while the feeling trait did describe him, he did not think it was healthy to get too familiar with his students, and so he maintained some distance. He thought that postsecondary students were at the stage that they needed to become independent, and he did not think that they should become dependent on him. He also thought they needed to learn to become objective in their thinking. Therefore, he was deliberately compensating for his feeling personality trait. It was interesting to note that only three points separated the thinking and the feeling score, so once again he did not score a strong preference. The lack of a strong preference might also account for the presence of thinking

behaviours.

With regard to the judging trait, Jason thought that he was a judger, but he did not show this externally. He said that he did have a plan as he worked with students, but the plan was inside his head, and would not easily be observable to an observer. Thus, the researcher could not see a plan and interpreted his behaviours as being that of a perceiver.

While Jason did display some behaviours consistent with his type, the researcher did not always see these behaviours as dominant. The close scores on three of the trait categories may partially account for this discrepancy. In the case of intuitive versus sensing behaviours, perhaps the researcher underestimated the importance of his intuitive behaviours, or perhaps he was compensating for them in teaching a skill. It is also possible that some of the behaviours, that the researcher interpreted as thinking behaviours, could also have been classified as intuitive behaviours in that they involved dealing with intellectual ideas. Therefore, perhaps the behaviours classified as thinking behaviours were evident because he was an intuitive. In addition, in the case of feeling versus thinking, Jason was deliberately compensating for his feeling type. In the case of judging versus perceiving, judging behaviours were taking place, but they were not observable to the researcher.

CHAPTER 6

CASE STUDIES: NICOLE

General Description

One of the first things that struck the researcher was the comfortable and inviting environment of this studio. It was not in a home, but it almost felt like one. The room in which Nicole taught was large and very attractive compared to most studios. It was about the size of a living room in a small house. It was carpeted; the walls were a soft, pastel colour; and there was a floral couch along one wall. In addition, there were some bookshelves containing books and recordings, a portable stereo, a mirror, two diplomas and some pictures on the walls, a grand piano in one corner, and a music stand for the students. The room was very neat and orderly. The instructor sat behind the piano for most of the lesson, and the students usually stood opposite her, toward the end of the piano. The studio was lit by natural lighting as well as by a bank of lights on the ceiling, but these were softer lights than the bright florescent ones common in many educational settings. There was a kitchen in another room, and she served tea to the researcher and to one student.

The lessons began with the instructor and the student having a chat. Sometimes this was light, small talk, and at other times the students went into more details about their personal and musical lives. Then the instructor went through a series of vocal exercises with them, which took up the bulk of the lesson. These exercises were almost the same with every student; however, sometimes she varied them if the student needed more work on something. Usually, most of the time in the lessons was taken up with singing. The instructor normally made only a few short comments, often made while the student was singing, as opposed to stopping to make comments. She also used hand, facial and body gestures as a way of communicating, and sometimes used demonstrations. Towards the end of the lesson they would work on pieces of music. These

were sung by the student with the instructor accompanying, and they usually went all the way through the music without stopping. Then the instructor would make a few comments. At the end of the lessons they often had another short chat before the student left.

Teaching Style as Related to Personality Trait Behaviours

Feeling Versus Thinking

During the observations, feeling behaviours appeared to dominate the teaching style of this instructor, and this also came out strongly in the interview. The instructor told the researcher that the studio had been renovated in order to create a good learning environment. The instructor's concern with a comfortable environment implied to the researcher that the instructor cared about the comfort of the learner. Therefore, the researcher associated this with feeling behaviour.

The time that this instructor took to chat with her students, at the beginning and at the end of lessons, also served to create a comfortable learning environment, and showed that the instructor cared about her relationships with her students. In the interview, Nicole said that she did this so that she could get to know the students as individuals, and she then could treat them as individuals. For example, if they were not feeling well she could adjust the lesson to accommodate that. Also, in an afterthought to the interview, the instructor told the researcher that she felt it was very important that the personality of the instructor meshed with that of the student. She felt it was difficult to teach if the instructor and the student did not get along with each other, or if the instructor disliked the student. She also said that the instructor must be a chameleon and adapt to each of her students, while the students just had to be themselves. This statement also indicated a concern for the student to be comfortable in the instructor/student relationship.

Two of the students told the researcher that the instructor was

like a psychologist or a psychoanalyst to them, and they sometimes just talked during the lesson and told her their problems. During the course of the lessons, some of the students did tell her their problems. Sometimes these problems were related to singing; sometimes they were more personal; or they were a bit of both. The instructor mostly listened and let them talk, occasionally offering a helpful comment. There was also much laughter and joking, making the environment quite relaxed. This interaction also showed that the instructor was concerned about her relationships with her students.

The comfortable environment created a good relationship between the instructor and the student, and it placed the focus on the student. The instructor placed the focus on the student in other ways too. The instructor told the researcher that she believed learning to listen was learning to teach, and she spent much of her time listening to her students. She even tried to attend their performances as much as she could. During the lessons, she did very little talking. Most of the time the students sang so that she could listen. In the interview, she talked about guided participation, which meant that the students had to do the activity in order to learn, but she had to listen to them and to guide them. She did this through planning the exercises and the repertoire they would work on, through short, succinct comments, through the use of silent facial or hand gestures, and through asking questions that would make them more aware of what they had heard. She said during the interview that students in the past had told her that she did not look at them enough, and they did not like her singing along with them: they could not hear what they were doing. She took her students' advice, and tries to look at her students often. She tries to sing along with her students as little as possible and even does as little demonstration as possible. She wants them to discover their own voice, and so she wants them to do most of the singing in the studio. She also commented on the importance of students doing the practicing in order to

develop. She said, "Miracles don't happen in the studio, miracles happen in the practice room. And I cannot do that for them." All of these things showed the researcher that she tried to put the focus on the student.

This instructor was very concerned about the individual development of the student, and this concern with individual development was yet another way she put the focus on the student. She thought that people in the music business were often encouraged to copy the sound of other people, but she believed that each individual was unique and needed to discover his/her own voice. This was another reason why she demonstrated very little. She did not want her students to sound like her; she wanted them to sound like themselves. She also expressed her concern with individual development when she stressed in the interview that she could not make choices for her students; they had to make their own choices. She believed in exposing them to all kinds of music so that they could realize their potential, but in the end they had to decide what they wanted to do. She taught all kinds of singers--jazz, pop, classical, musical theatre and others, and tried to be flexible, both by being an eclectic listener herself and by allowing them to pursue what they wanted to pursue. She also commented positively when students gave their own interpretation of a song, and would question them as to why they did something that way if they imitated someone else, thus encouraging individual development.

Another way she focused on her students, was that she paid attention to her students' interests, likes and dislikes. She believed there would be negative side effects on their singing if they were unhappy with a piece of music, and so she would not force her students to pursue a piece they did not like. She also made allowances for the fact that some students do not relate well to certain kinds of repertoire, and so she did not push them into it. She was also tuned in to when a piece of music was not going well for a student on a

particular day, and then would not pursue that piece on that day.

The instructor stressed the need to be committed to her students, and to work with them for as long as they chose and as long as they needed to work with her, thus showing her concern for them. She took her responsibility very seriously. In addition, she said she took an uplifting, energizing, positive approach with her students--an approach that the researcher associated with feeling behaviours. In the observations, this positive approach was shown in the learning environment that she created, as outlined previously, and in her comfortable relationships with the students. In the conversations with the students she encouraged them if they were having problems. In one case she had listened to a tape a student had made, and she commented on how soothing and calming her voice was. In the actual teaching process, she used short, positive comments such as "yes," "good" and "exactly." She usually phrased things in the positive, telling them, for example, to breathe lower, instead of telling them that they were breathing too high. However, unlike what could be expected from a "feeler," she did not make many comments about the performance of the students. This was probably due to her style of trying not to talk too much so that the students could be allowed to sing.

The other feeling behaviour that was revealed in the interview was that she believed it was important to teach students how to communicate. She believed that technique was the vehicle for the communication, but the communication between "the composer and the performer and the audience" was the important thing. She also saw what she called "the heritage of the art form" as being an important part of this communication process. This phrase referred to knowing about the composer, the song and the culture of the time so that the singer could be "a good stylistic interpreter." This emphasis on communication also pointed to the instructor displaying the feeling trait.

This instructor displayed a few thinking behaviours. She did not

make many comments regarding student performance, and the comments she did make were objective comments such as "release your tongue." These comments often were given as students sang, and so extra time was not often taken to give comments. There was some technical discussion in the lessons regarding laryngeal development and vocal registers, which was not too detailed, but this could be considered objective material. In the interview, the instructor said that she believed it was important to teach technique, which is objective material; however, she saw technique as a way to achieve communication, so in the end her views of technique were also related to the feeling trait. The instructor's comments regarding eclectic listening also implied that objectivity was needed in listening, but again the purpose of this was partially a feeling one--to better help the student.

The other thinking behaviour she displayed was the logical organization of her lessons. She used almost the same exercises with everyone in generally the same order. She did this so that she could see if there were problems a student was having in any area of his/her technique. If she saw a problem in one student, she would check to see if others had that problem. In the interview it was interesting to note what she said about the organization of her lessons. She said that she had developed a logical pattern of exercises because her students told her that her old way was not working. She used to have an exercise for every problem and would use whatever exercise addressed the problem at hand, instead of using a routine. The change to a routine, in response to student demand, also showed that she put her focus on the students, and showed that this seemingly thinking behaviour of a routine had something to do with a feeling behaviour.

Nicole's strong focus on the student led the researcher to believe that Nicole showed a strong preference for the feeling trait.

Judging Versus Perceiving

While the use of a structured routine of exercises is normally considered thinking behaviour, it is also judging behaviour. In the observations, a sense of order, structure and a drive towards completion were evident. Nicole almost always went through entire songs without stopping, and she was the only instructor who did this consistently. Sometimes she went through several songs in a row, or a large portion of a song cycle (songs on the same theme, by the same author, intended to be performed together). The songs were usually performed with the accompaniment, which was played by the instructor. If she made a correction, she would often have the student sing the complete song, or a large portion of the song, again. Her treatment of songs indicated a strong drive towards completion.

During the interview, the researcher also noted the sense of structure that Nicole used with regards to repertoire. Nicole listed composers and musical periods that would be covered in the repertoire learned by every serious, classical student of hers. This also indicated an orderly structure to her teaching. However, it should be noted that if a student chose not to pursue a classical route, and was more interested in pop or jazz, for example, she would be flexible in terms of repertoire.

Two other evidences of the judging trait were in the room itself, which was very neat and orderly, and in the use of time. Nicole told the researcher that she kept a clock beside her which only she could see. In this way she ended lessons on time. Both of these things indicated a sense of structure, which is associated with the judging trait.

This instructor displayed some perceiving behaviours in that there was some flexibility in the lessons. She deviated from her exercise routine if students needed extra help in an area, and she also indicated to the researcher that this routine was changed if she thought she was

missing something, or if she thought something else would work better, or if she got bored with the routine. The instructor also displayed flexibility in that she would stop and talk with students if the students initiated it. In addition, the instruction was flexible in that, after hearing a song, if the instructor heard a problem, they worked on that problem.

The instructor told the researcher that the songs she chose to work on with a student in a lesson were sometimes related to how she felt that day, but also if a song was not going well for a student, on a certain day, she would not pursue it. Again this showed she had some flexibility in her lessons. She also made allowances, regarding the repertoire, for her students' interests, likes and dislikes, which also showed some flexibility.

The instructor indicated in the interview that she believed in being a generalist, having a broad knowledge of the repertoire, so that she could be flexible, which also appeared to the researcher to be perceiving behaviours.

The instructor believed in using discovery learning, another perceiving behaviour. She stressed the importance of students doing the activity in order to learn how to do it. She told the researcher that the exercises in themselves did a lot of the work of teaching, and this emphasis, on doing the activity and spending the time practicing, seemed to the researcher to indicate a discovery approach. The instructor also talked about the need for students to perform, and to perform in different environments so that they could learn about performance and the acoustics of different rooms. This was another form of discovery learning. She played the piano for students so that they would learn how to deal with the pianist--giving the pianist instructions, etc., yet another form of discovery learning. The instructor talked about her role in teaching as being related to guided awareness. For example, she asked questions to help students to hear in general, and she would help

them to hear their own sound as well. She introduced them to repertoire and encouraged them to be more eclectic. In these ways she also used the strategy of discovery learning.

While Nicole did display some perceiving behaviours, overall she showed a strong preference towards judging behaviours as was demonstrated in her use of structure.

Sensing Versus Intuition

Nicole's stress on the need for the student to participate in the activity, in order to learn, could be considered sensing behaviour because sensors emphasize practical information and applications and the development of concrete skills. Also, the fact that she talked very little and spent little time intellectualizing, but spent the lesson time having the students sing, indicated this emphasis on concrete skills. Playing accompaniments so students got used to an accompanist and encouraging students to perform were also practical approaches. In the interview she stated that she tried to get students to realize how their health and energy level affected singing and also how acoustics in a room affected singing. She tried to get them to realize they could use the energy from the audience or the accompanist, and these were practical applications. This instructor also worked with students on songs they were going to perform somewhere, and she discussed students' performance problems with them. These were again practical applications.

The exercises the instructor used were to develop specific skills such as agility and tongue movement. She had one student do sit ups to help her with strength in her breathing muscles. The sequence of vocal exercises was a step-by-step, thorough approach, and this was another sensing behaviour she displayed. Her emphasis on learning a great deal of repertoire from many periods was also a thorough approach and could be considered sensing behaviour.

The verbal directions this instructor gave were often mechanistic instructions such as stretching the spine or breathing deeper, and emphasized concrete skills. She sometimes demonstrated correct and incorrect ways of doing things, which was a type of audiovisual aid, another sensing behaviour. Her nonverbal directions were also an audiovisual aid in that she would use her hands or point to things on her own body as a visual aid to the student. For example, she opened her mouth wide if she wanted her student to do that, or she shook her hand if she wanted the student to use vibrato.

She displayed some intuitive behaviours, but not a great deal of them. Her comments to the students were often general, telling them that something had improved without going into why specifically. She used a few images which could be considered intuitive behaviour. For example, she used the idea of a cone to illustrate mouth shape. She also went through images with one student which he could use in a song to help him interpret it. She used some abstract ideas which could be considered making use of general concepts, another intuitive behaviour. For example, she made comments like "don't squish it," referring to how a student sang a vowel, or she would tell a student to bring the voice down and forward. These were abstract ideas, and less concrete than telling a student to open the mouth, or breathe lower; therefore, the researcher interpreted the use of these directives as intuitive behaviour.

In the interview she made some comments that could be interpreted as intuitive. For example, she wanted to challenge students and help them to see what was possible for them, and this could be considered use of insight. She could also tell when a student was not interested in a piece of music, and this also could be considered using insight. Furthermore, Nicole showed that she could use insight and see the relationships between things when she talked about what was important to teach when teaching people how to sing. She saw a unity between many

different aspects of singing and saw the need for all of it to be treated as important. When she talked about the need to learn about the composer and the culture of the composer when learning music, she demonstrated that she saw relationships between these things. Her interest in getting students to realize how health and energy level affected singing, and how energy could be drawn from the audience and the accompanist, also showed that she saw the relationships between different aspects of performing. As well, she said that she encouraged students to listen to singers in other styles to help them in their singing, and this showed she could see the relationship between one style of singing and another, and one singer and another. These examples from the interview showed that she did have intuitive abilities, even though these intuitive abilities were not strongly evident from the observations of the lessons.

The researcher believed that for the most part Nicole preferred sensing behaviour because she emphasised doing the activity in order to learn it.

Introvert Versus Extrovert

The instructor seemed to the researcher to be introverted in her approach. As talking is an extroverted behaviour, the researcher interpreted the use of gestures, along with succinct answers as opposed to lengthy explanations, as introverted behaviour. However, the instructor commented that she had had a instructor that had taught mostly through the use of gestures, without talking very much, and this instructor's lack of talking may partially be attributed to her imitation of that instructor. Her emphasis on progress occurring when the students spent the time practicing on their own could also be interpreted as introverted behaviour. This instructor made many of the choices as to the exercises and the songs sung during the lessons, which further indicated introverted behaviour.

Even though this instructor made most of the choices during the lessons, she did allow the students to bring in music they were interested in, and would not pursue repertoire if a student did not like it. Therefore, at times she displayed the extroverted behaviour of allowing students to make choices. The instructor's stress on practicing, and her statement in the interview that the repertoire and the exercises did much of the work of teaching in themselves, indicated that she believed that psychomotor activity was an important part of the teaching process, another extroverted idea. While she rarely moved from behind the piano during the lessons, her use of gestures were psychomotor activity, and could be classified as extroverted behaviour.

The researcher's conclusion was that because Nicole avoided talking she probably preferred the introversion trait.

Summary

Nicole showed strong feeling behaviours in the many ways she focused on the student. She was concerned with their comfort in the learning environment and with their goals and interests in learning how to sing. Nicole showed strong judging behaviours in her structured use of the same singing exercises with every student. A preference for sensing behaviours was shown in her emphasis on doing the activity of singing in order to learn it. She also showed a preference for introverted behaviours in the small amount of talk that she used.

Results of Myers-Briggs

Nicole scored as an introvert, an intuitive, a thinker and a judger. When the researcher asked Nicole if the test accurately described her personality, she said that it did with the exception of the introversion/extroversion score. She was surprised that she scored as an introvert; however, upon reflection, she stated that she felt that she moved back and forth between being an introvert and an extrovert,

and really did not strongly prefer either one. For example, she liked to work quietly, but she also was energized by working with groups.

In light of the test score, Nicole and the researcher discussed aspects of Nicole's teaching style. With regards to her not feeling a strong preference for introversion or extroversion, but displaying the introverted behaviour of not using much talking, Nicole said that it was hard on the voice for a singer to talk all day, so she tried to talk very little; however, normally she did prefer talking to written communication, which is an extroverted preference. As well, her preference for not talking stemmed from her believed that she needed to hear her students if she was to help them. During the interview, she had also indicated that she had seen one of her instructors do this, and she was borrowing her method.

In discussing the intuitive score, Nicole said that she did not like dealing with details, and in fact the researcher did not see her deal with many details. She tended to make general comments to her students. With regards to intuitives' preference for the theoretical, this did not show up in the lessons because of Nicole's policies of leaving things alone that are working well and not doing too much talking. She believed that the act of singing reinforced singing; therefore, she did not give many theoretical explanations, and waited instead for her students to ask questions. If they asked, then she would explain.

Another intuitive behaviour, that was not easily observable, was that Nicole used her accompaniment skills to imply things to the students. Nicole said that she played the way she wanted them to sing, helping them to be more energetic, etc. Thus she was being creative, using insight and expecting students to see a relationship between the way she played and the way they should sing. The researcher did not realize that this was happening, and probably would not have realized it unless she had heard the students sing without the accompaniment.

Perhaps this unobservable intuitive behaviour was one reason that sensing behaviour appeared to dominate. Another reason that sensing behaviour appeared to dominate could be that singing involves the development of skills, and, therefore, is practical knowledge, involving the concrete. It would be difficult for an instructor to not display at least some sensing behaviours in teaching this skill.

The thinking score was a surprise to the researcher because Nicole displayed many feeling behaviours. However, Nicole stated that she had been told in the past that she was not very tactful, and so she had worked very hard on developing behaviours associated with the feeling trait. As well, the students she had were highly motivated, and so her impatience, in working with people who were not serious students, did not show through. Motivated students made it easier for her to use feeling behaviours. The judging score was consistent with what the researcher had seen.

While Nicole did display some behaviours that were consistent with her type, in some cases she did not. This was partly because she had learned to compensate for her weaknesses, partly because some behaviours were not easily observable, and partly because she had developed ideas about teaching that did not coincide with behaviours consistent with her personality type.

CHAPTER 7

CASE STUDIES: JULIA

General Description

Julia taught in a large room which also was a classroom. The room was unusual in that it had a modern, unconventional, stark design. Some of the walls were gray cement, and there was a skylight covering a part of the ceiling. The door and a divider in the room were a bright orange colour. There was florescent lighting in addition to the natural light. There were some long tables with chairs running along two of the walls. There were several bookshelves, which did not contain very much. There was also a bulletin board with lists, a calendar, some posters and a picture. A grand piano took up one corner of the room, and there was a green chalkboard behind it. The instructor sat behind the piano for most of the lesson with her back to the chalkboard. Beside the chalkboard, to the right of the instructor, there was a large full-length mirror. In front of the mirror, on either side, there were two portable stereos--one to record the lessons (the students brought their own tapes), and one to play accompaniment tapes for the students' songs. Usually the instructor accompanied, but if the song was difficult, they used a tape. The student stood a few feet back from the mirror, and looked into it for most of the lesson. In this arrangement, the students could see themselves, and the instructor could see the students. There was also a music stand which was placed in front of the student when they worked on repertoire.

The lessons usually began with some friendly conversation, and a warm atmosphere was maintained throughout the lesson. Sometimes both the instructor and the student talked about their personal lives, such as when the instructor talked about her sick child, and a student talked about the death of someone close to her. After some conversation, they went through a series of exercises which were very similar from student to student, but not always identical. In the interview, Julia said that

she usually took students through a series of exercises which addressed "onsets, agility, vowel differentiation, upper passaggio, sostenuto, lower passaggio, full range, range extension and flageolet." However, she worked longer on some of these aspects of technique if the student needed it. These exercises took up a large part of the lesson, and overall the lessons had a strong, technical focus, even when dealing with repertoire. The instructor often explained aspects of technique, and gave specific instructions about how to make corrections to the technique. After the technique they worked on one or two songs. Often they would sing the song all the way through at first, and then they would work on it in fragments, looking at technical problems, or diction problems. Often they would discuss the meaning of the text. At the end of the lesson there would again sometimes be some small talk.

Julia had a calm, pleasant manner and often smiled at her students and laughed with them. She was encouraging, and gave genuine, enthusiastic compliments to her students. She made notes on all of her students, and used these as a source of encouragement. For example, she told students that she was writing down how well the technical part of their lesson had gone that week. Even though the room itself was stark, a friendly, warm atmosphere prevailed.

Teaching Style as Related to Personality Trait Behaviours

Feeling Versus Thinking

Julia strongly displayed thinking and feeling traits; however, the researcher got the impression, from talking with the instructor, that many of the thinking behaviours were a dimension that had been added to her teaching in the last few years, as a result of studying with a certain instructor. Julia made many references to this instructor, which indicated how much she had been influenced to use an approach which involved the use of many thinking behaviours. The researcher has also had contact with this other instructor, and could see that Julia

was using many of his methods. However, Julia indicated that the way she felt that she differed from this teacher was that she was interested in the psychological element of teaching. She felt that singing was more than a physiological process, it involved the total person; therefore, "the psyche has to be addressed." However, Julia felt that she was not a psychologist, and was, therefore, not qualified to delve into that area. She did not try to be a psychologist, but she thought she would be interested in studying psychology in order to develop that side of her teaching. Julia did feel that she needed to connect with students emotionally, so that they could be comfortable in exploring the emotions in the music. However, she only wanted to encourage them to do that, not become their psychologist. In the past she had had students with serious problems and saw the lessons as being part of the healing process with her being a listening ear. Now she was more interested in the technical side of teaching; however, she still listened to her students when they had problems, and she gave them a hug if they needed one. She also was tuned into her students' emotions during the lessons, and related to the researcher how emotionally distraught one of her students had been, in one of the observation periods, over an accident her father had been in. The researcher saw her willingness to listen to students' problems and her insight into their emotional states as feeling behaviours because they involved the personal relationship side of teaching. The time that they took to chat during lessons, and the personal comments that the instructor made about her life, were also interpreted as ways that personal relationships were focused on in the lessons.

Julia's insight into her students' physical and emotional states indicated that she focused on what her students were doing, another feeling behaviour. She asked one student if she had been dancing a lot because her muscles were tense. In another lesson she rehearsed the accompaniment to a song, and then told a student that she had been

watching how the student prepared to sing while the accompaniment was rehearsed. Julia also watched students as they sang and commented on what she saw such as a tight jaw, curling shoulders, etc. Julia often used questions, and they were a way of focusing on the student as well. She would ask why a student did something, or if they noticed something. In the interview, Julia said she did not like to make assumptions about what students were feeling, both in musical technique and emotionally, and the questions made her aware of what they were feeling, as well as making the students aware of what they were doing and thinking technically. So she caused the students to focus on themselves as well. She also stated that both the student and the instructor were to be involved in assessing whether exercises they tried were "effective in developing their technique." This was a further way she focused on the student.

Julia showed her focus on the student in the ways that she adapted the lessons to suit individual students. She took time to talk if they needed it. She adapted the technical side of the lesson to suit their abilities and problems, spending more time on their problem areas. She chose the repertoire based on their abilities. She also tried to give her students some repertoire that they really loved and would be eager to sing. Her use of a notebook to keep track of individual students also showed her focus on the student in that she was concerned about keeping track of them as individual students.

Julia made many comments regarding the student's performance, another feeling behaviour. As stated previously, she would comment on problems with their technique and offer suggestions to correct the problems. She also frequently praised her students, and she said that she saw it as part of her responsibility to encourage them. For example, she would tell a student that the top part of his/her voice sounded beautiful, or that he/she was singing well and should use that same energy throughout the rest of the lesson. She would make other

comments that reflected a concern for the student's attitudes about singing such as telling a student to sing with a twinkle in the eye, or that a student looked too serious, or that people could hear a smile. She also talked about the enjoyment of singing. Julia asked one student whether she thought she had a beautiful voice. All of these comments were support comments, encouraging the students to have a positive attitude about singing.

These supportive comments dealt with the nonobjective aspects of singing, which the researcher saw as feeling behaviour because these comments were nonobjective. Other nonobjective behaviour included the time spent discussing the meanings of songs. She would encourage students to use inflection as they dealt with the text. She told one student to let the text speak, and not merely be a sound producing machine. In the interview she talked about the importance of understanding the meaning of a song "and letting it go through them to the people they're trying to sing to." So she was concerned with the subjective side to music, and with teaching students to communicate with the audience.

However, even with a strong feeling component to her teaching, Julia, with no hesitation, stated in the interview that the most important thing for a singing teacher to do was "to give the student scientifically sound fact about how to use their body to sing with functional efficiency." This was a strong statement that reflected the thinking trait. Julia currently believed that she must deal with the objective elements of physiology and acoustics in singing, and she has moved from a more psychological approach, with an emphasis on the emotion in songs, to working mostly from a technical basis. Now she believed that sound technique helped people to carry on with their singing even when they were under stress or in emotional difficulty. Therefore, she stressed the importance of communicating clearly the basics of sound technique, and of then applying that technique to the

repertoire. In fact, after two or three years of study, she wanted them to have such a good knowledge of technique that they would be able to teach themselves.

In the lessons this concentration on the objective elements of technique was clearly seen. Most of the lesson time dealt with developing the technique, and in addition to doing the technical exercises, Julia explained many things related to technique. For example, she would explain vocal registers, or how muscle tension made the pitch sharp, or how a smile could affect the resonators inside the mouth, thus affecting the sound. She also used technical terms such as "passaggio" when explaining how things worked. Even when inquiring about someone's health, or when discussing a crisis in a student's life, Julia would explain how this could affect the vocal instrument. Her use of questions, mentioned previously, were another way she got students to reflect on technique, and they helped Julia to determine whether they were understanding and feeling the right things technically. In the interview she talked about the importance of students listening carefully and understanding why they were being told to do certain things. It was interesting to note, in the interview, that even when looking at the meaning of a song, Julia talked about doing this in objective terms. She believed in analyzing the text, figuring out why the poet picked those words, and looking at how the text related to the music.

While Julia did make many encouraging comments to students, she also used objective comments, a thinking behaviour. Directives regarding the position of the tongue or maintaining the vibrato on every note were examples of this. She would point out students' mistakes in an objective manner, and would tell them what to do differently.

The teaching was logically organized, another thinking behaviour. As stated previously, she had a plan for taking the students through technique, and for choosing repertoire that would suit their current

level of technical ability. In fact, she stated that most lessons were identical in terms of the technique.

In some ways there was a focus on the instructor, another thinking behaviour. The frequent explanations were instructor centred in that she was giving out information, and the student had to listen. She also would read foreign language texts and have the students repeat it, and sometimes she explained foreign language texts. Often the instructor would give her own ideas about the interpretation of a text or the expression that should be used. She sometimes gave demonstrations. All of these things were focused on the instructor.

Both feeling and thinking behaviours were important aspects of Julia's teaching style and dominated much of what she did. Perhaps the thinking behaviours were a result of exposure to a teacher who emphasized thinking behaviours, and feeling was actually Julia's preferred trait. However, both behaviours were strongly evident, making it difficult to conclude which trait she preferred.

Sensing Versus Intuition

As mentioned previously, Julia's approach to teaching was strongly technical, and she believed that it was very important to convey to basics of technique to her students. However, this technical information was not merely theoretical or intellectual; this technical information was conveyed in a concrete manner, which was thorough and practical. Thus the researcher interpreted this focus on technique to be a sensing behaviour.

The instructor used several audiovisual aids in her teaching in order to make technique more concrete. All of her students used the mirror throughout most of their lessons. Her students taped their lessons, and sometimes Julia would play back part of the tape so that the students could hear their mistakes and their corrections. The students could also take these tapes home to help them in their

practicing. The accompaniment tapes were helpful to the instructor, because she could listen to the student without worrying about playing the accompaniment, and the students could use these tapes to help them in learning and practicing their songs. The instructor also had the students make marks in their music, or write notes in the music, such as the word "anger" over part of the text, to remind them to do certain things. This was a type of visual aid to the student. Julia also gave demonstrations, which were a type of audiovisual aid.

Julia focused on concrete aspects of technique. She would have students put their hands above their heads to help raise their chest. She would have them put their hands on their waists to feel how they took a breath, or Julia would put her hands around their waists so that she could monitor how they were breathing, and the student could feel how they were breathing. She would point out tension in a student's jaw, tongue or shoulders, much of which could easily be seen and felt, and would give concrete directions to correct it.

Julia paid attention to details in the technique and in the repertoire. With regards to technique, in addition to pointing out specific tensions in the body, mentioned above, she pointed out problems with posture, breathing and lack of vibrato. In the interview she talked about the importance of building the technique into every note of the repertoire, a very detailed process. In the lessons this was seen in how she had students onset new songs. (They sang the notes on a vowel, in a staccato manner, so as to feel the coordination of the breath and a clear beginning to the tone on every note.) Also, even if she was trying to teach a student a new song by rote, she would use this as an opportunity to make the song into a technical exercise, so that the student could build the technique into the song. This again was detailed work.

This detailed work also showed that she worked carefully and thoroughly. She further showed her thoroughness in her approach to

technique. As mentioned previously, she tried to touch on all the aspects of technique in every lesson, and she had a very clear idea of how she wanted her students to develop technically. This approach to technique was also a step-by-step approach, as was seen in the order which she went through the exercises, starting with individual sounds, and ending with range extension. She further showed this step-by-step approach in how she worked on repertoire with students. For example, a student who was learning a song by rote, first clapped the rhythm, then sang on onsets, and then on a vowel. When dealing with repertoire in different languages, Julia would have students work on English songs first, as this was most students' native tongue, then Italian, an easy language for singers to deal with, and then the more difficult languages of German and French. Julia thoroughness and step-by-step approaches were further examples of sensing behaviours.

Julia strongly believed in applying the technique to the repertoire, and would work on technical problems in the repertoire so that the technique was practical. She also explained much of the technique, and why they were doing what they were doing, which could be considered practical information--a sensing behaviour. However, this concern with the explanation of technique could also be considered intuitive behaviour in that it put singing into the realm of the intellect, and caused the students to think about singing, as opposed to merely doing it. In order to further students intellectual understanding of singing, Julia used questions which caused students to think about what they were doing, and how and why things worked or did not work. In the interview she also indicated that sometimes she spent time talking about philosophical things such as the purpose of singing, further indicating an interest in intellectual ideas.

Julia did use insight and could see relationships, another intuitive behaviour. For example, she saw the relationship between technique and repertoire and often related the two. In fact, she stated

that she chose repertoire which was within the students' technical capabilities, but which also helped them to develop their technique. She also found ways to relate rote learning to technical exercises. Furthermore, Julia said she saw a relationship between healthy living and good singing. She thought that a person could not sing well if he/she did not have a healthy lifestyle. She also used insight in that she was tuned into the physical and emotional states of her students, and she made them aware of how that could affect their singing. If she sensed that a student was tense or had a problem, she asked if something was wrong and addressed the problem from a vocal point of view.

Julia made use of her imagination, another intuitive behaviour in that sometimes she used creative analogies. For example, she compared the flageolet register (the highest part of the range), to a piccolo. She asked a student what gear her body was in when referring to her energy level. She also used her imagination in dramatic readings of some of the texts of the songs. Julia also encouraged her students to use their imaginations to help them get at the meaning of their songs. In one lesson, she told a student to think of someone mistreating her horse, when she was trying to get a student to express a certain mood in a song. Therefore, Julia did use some intuitive behaviours.

Julia's emphasis on the concrete led the researcher to conclude that Julia had a preference for the sensing trait.

Judging Versus Perceiving

This instructor strongly exhibited judging behaviours in her structured approach to the lessons, outlined previously. She had a clear plan of what she would work on in every lesson, and a clear plan of how she would develop a student's technique over time. She also had a plan for working with languages, outlined previously, although she was somewhat flexible with students who had a background in French or German, and introduced songs in these languages sooner to them than to

other students.

The practicing of keeping notes also indicated that she tried to be organized when dealing with her students, and kept track of what they did. The fact that she often went through songs completely, without stopping to make corrections, also indicated a drive towards completion, a judging behaviour.

Julia did display some perceiving behaviours in that she was flexible and altered her instruction to suit the student. If a student needed more work on some element of technique, she spent more time on it. She also would take the time to address students' questions or talk about their problems.

She used some discovery learning in her use of questions. Sometimes she used questions to which she had a specific answer in mind, and she would give a fuller explanation after the student had given a partial answer. She used these questions to get students to reflect on and understand technique. Sometimes she used these questions to probe how something felt to a student, so that she could diagnose their problems, and she also tried to involve them in the diagnosis, thus encouraging discovery.

Overall, Julia's highly structured approach led the researcher to conclude that Julia had a strong preference for judging behaviours.

Extrovert Versus Introvert

Julia displayed both introverted and extroverted behaviours, but neither trait strongly dominated. Julia displayed extroverted behaviours in the large amount of talk and explanations that she used. She used some psychomotor activity, another extroverted behaviour, in addition to merely singing the exercises. For example, she had a student jump up and down and laugh in order to get her to feel body involvement. Julia put her hands on the students' waists or had them put their hands on the waists, in order to feel the breathing muscles in

action. She had one student put her hands on her face to feel the jaw motion. She allowed students to make some choices, yet another extroverted behaviour. For example, Julia told a student the advantage and the disadvantage of using the accompaniment tape, and she told the student to decide whether or not she would use it when practicing. Julia told another student to use her own intuition, regarding dynamics, after Julia gave her some options. Julia told her that the teacher should not dictate what she should do.

Julia did make most of the choices with regards to what and how to study, an introverted behaviour. She chose the repertoire and told students what and how to practice. She did encourage some individual work in that she had more advanced student drill technical problems on their own after she had diagnosed them. She told one student to develop a character, on her own, to be used in a song. She told another student to work on her own ornamentation. In one instance she told a student to use a dictionary to look up the meaning of a German text. Encouraging students to work on their own is introverted behaviour. However, it was interesting to note that on another occasion she looked up several German words with a student, which is a more extroverted behaviour.

It was difficult to tell whether Julia preferred extroversion or introversion, but because of the large amount of explanations that she used, the researcher believed that Julia showed a slight preference for extroversion.

Summary

Julia displayed behaviours from every personality trait. In particular, it was interesting that she strongly displayed both thinking and feeling behaviours. She displayed strong thinking behaviours in her emphasis on teaching people sound technique; however, her use of feeling behaviours was also very evident in her admission that singing involved the psyche, and in her willingness to listen to students' problems. The

researcher was fascinated that these two opposite traits were both so strongly represented in the same person. She strongly displayed sensing behaviours in her emphasis on developing concrete skills in concrete, thorough ways. Julia showed a preference for judging behaviours in her structured approach of dealing with every aspect of technique in every lesson. Finally, she showed a small preference for extroverted behaviour in the amount of talk and explanations that she used.

Results of Myers-Briggs

Julia scored as an introvert, a sensor, a thinker and a judger, and she felt that the test results accurately described her. However, when discussing the introversion/extroversion score, while Julia said that overall the description of an introvert fit her, she did have one characteristic of an extrovert in that she liked to talk, especially to people she knew well. So this love of talking could explain the amount of talk that she used in lessons, even though in many other ways, she felt she was an introvert. Julia also commented that she thought the teacher was a performer when he/she taught, and the researcher thought that perhaps this idea could also explain the extroverted behaviour. The sensing score was consistent with what the researcher saw, and Julia commented that she liked to be practical in her approach to teaching; however, she was trying to develop her intuitive side. The judging score was also consistent with what the researcher had seen.

In discussing the thinking/feeling score, Julia expressed some of the ambiguity which she felt over that part of her personality, which the researcher had also noticed in her teaching style. Julia felt she was strongly dominated by her thinking side, and had been since she was a teenager. However, Julia also felt highly sympathetic towards people and in fact could read people's emotions. In her teaching in the past she did deal more with people's feelings, but after studying with a teacher who strongly emphasized an objective approach to learning vocal

technique, she moved to a more objective style of teaching. She feels very comfortable with this objective style of teaching because she is a logical and analytical person. While teaching now, she purposely tries to avoid intuiting people's feelings and tries to focus on the objective aspects of singing. She watches and listens carefully to find physical and acoustical reasons for the sound she is hearing. However, she still maintains a strong empathy with people, and she said that during the observations she did avoid dealing with people's emotions more than she usually does. She gave an example of some lessons where a student had been under emotional duress, but she did not stop and talk with the student about that because there was an observer present. This strong thinking domination with some strong feeling tendencies explains why the researcher saw both of these personality traits strongly represented.

Julia did display many behaviours that were consistent with her type; however, where she did not, she herself felt some ambiguities. For example, while she was an introvert, she loved to talk, an extroverted behaviour. While she was a thinker, she also easily empathized with people, a feeling behaviour. However, her behaviour was consistent with what she recognized as being her personality. She saw her ambiguities as being a part of her, not compensations for who she was.

CHAPTER 8

CASE STUDIES: RYAN

General Description

Ryan taught in a church sanctuary, on the platform, where the piano was located. The piano was an upright and was located in a corner at the side of the platform. The piano was placed so that the back of the piano faced the platform, and it was angled out slightly at one end so that Ryan could see the students. On top of the piano the instructor always had a fresh glass of water for each student. The students usually stood beside the piano to his right, or to his right and further out towards the centre of the platform. Beside the piano there was an organ with its back to the platform, and there was a mirror located on top of the organ, on the right side, furthest away from the piano. There was a music stand which was moved into place when needed. The sanctuary platform also contained a pulpit and chairs for the choir, so the teaching space took up a small area.

Although there was some natural lighting, the sanctuary was dimly lit, and so the lights in the ceiling, over the platform were used, as well as a light on the piano. Even with this light, the sanctuary was still quite dark.

Ryan usually began his lessons with some small talk, but sometimes the talk was more personal, and students told him about problems in their personal lives. Ryan had a sense of humour, and he joked with and teased the students both at the beginning and throughout the lesson. After chatting for a few minutes, he did a posture and breathing exercise in which the students mirrored what he did. This exercise was done nearly the same way with everyone. This was a nonvocalized exercise in which they collapsed the chest, then raised it and expanded the ribs. He would have them yawn and do exercises using "th" sounds and hissing sounds in order to practice their breathing. With one student he changed the exercise and had her sit in a chair and lean

over. With some other students, he tied something around their waists so that they could better feel the expansion.

After that exercise, Ryan had them do singing exercises which varied from student to student. He used some of the same exercises with different students, but there was no organized system that he used with everyone. Usually towards the end of the lesson they worked on a song, stopping and starting the song where he heard things that he wanted to work on.

The lessons were mostly technical in focus, even in the songs, working on breath control and on an open, free sound. The instructor talked frequently, in a soft voice, correcting the students and explaining things, but the students also interacted with him, asking questions and making comments. At the end of the lesson he often did a recap of the lesson and told the student what to work on. Sometimes they had another short chat before the student left.

Teaching Style as Related to Personality Trait Behaviours

Intuition Versus Sensing

In the observations, intuitive behaviours were very strongly represented. Ryan showed intuitive behaviours in the use of his imagination, and he created many images to get ideas across. For example, he would use the idea of a house to explain technique. The basement was the lowered larynx, the main floor was the resonating space behind the mouth (the pharynx), and the attic was the head resonance (the upper pharynx). He also used the images of a tree, a tent with a centre pole and a bow and arrow to get at the same idea. He used what he called "puppy dog sounds" (light, high pitched sounds) to get at the head voice with some students. He compared the throat to a cathedral ceiling to get at the idea of an open throat. He talked about having a piece of gum on the soft palate, and told the student that she had to keep it up with the sound because her tongue was a nuclear bomb. This

directive was to help her to keep her soft palate lifted. He also talked about the roof of the mouth being cut, and the student was to keep it up with the sound. He often used the idea of a "vertical smile" to get the student to make a lot of space in the back of the throat. He talked about keeping the sound anchored and the need for a core, which referred to the lowered larynx. He talked about the voice needing more top, more skylight or more joy, in order to get the head resonance in the sound. The idea of a rotating fan, with the sound going up and over, was also used for this purpose. He also made comparisons to people, telling a student she was crooning like Bing Crosby, or comparing a yawn feeling in the throat to Darth Vader. With several students, he would make analogies to the robust, Italian way of speaking and would have them say, "mama mia" in a robust way, in order to feel a resonant sound.

In the interview this instructor talked about why he used imagery. Although he gave some technical explanations, he believed that images stuck with the students more than the actual technical concepts did. They helped to clarify concepts for the students. He also said that students responded to him in terms of the images. For example, they told him that they "felt the basement go out" instead of telling him that they felt their throat closing, and this told him that they related easily to his images. His use of imagination in the use of images and the relationships he saw between the images and the technique indicated a use of intuitive behaviour. He also said that he used his own ideas in his teaching, not the ideas of the instructors he had had, which also indicated that he used his imagination in teaching.

Other intuitive behaviours had to do with his concern with the whole theory of vocal production, and time spent explaining, in a general way, how the voice worked. Intuitives like dealing with theory and like emphasizing general concepts. For example, Ryan would talk about the need for the throat to be open, and the air to stay down. He

also explained where vowels were made and what happened to them as the voice went higher. Most of the lesson time was spent working on the general principles of voice production.

In the interview he expressed his interest in vocal theory in that he believed it was important for the instructor to know the voice and how it worked. He also believed that students needed an intellectual understanding of singing which he gave to them over the course of the lessons. He saw vocal exercises as having no value in themselves, but the goal that he was trying to reach with the exercise was the important thing. Therefore, he would keep the exercises simple, and he would tell students why they were doing an exercise. He would also ask students questions as to what they were feeling, so that they could identify the feeling they needed to have, and could then think for themselves and practice with understanding.

One last intuitive behaviour was seen in the interview. Ryan indicated that he could hear colours in the voices of the students which suggested what their voice could sound like in the future. The ability to hear possibilities in a voice, indicated the use of insight, an intuitive behaviour.

Ryan did display some sensing behaviours; however, these behaviours were not as prominent as his intuitive behaviours. One of the sensing behaviours he displayed had to do with the demonstrations he did. The researcher saw these as a type of audiovisual aid. The posture and breathing exercise, at the beginning of each lesson, was an example of this. He also would give vocal demonstrations of singing exercises, and would often demonstrate things he heard the students doing incorrectly, as well as demonstrate how it should be done correctly. These demonstrations were aural, but often they had a visual component as well, because students could see his mouth shape, what he did with his jaw, etc. Sometimes he would silently mirror, for the student, the mouth and throat opening that he wanted, as they were

singing. In addition he would lift his hand, or point to the back of his throat, to remind them to make more space as they went higher. As well, he used his hands, as he talked, to illustrate technique. For example, he would move his hands in a vertical motion to illustrate vertical space in the throat. Another visual aid was a mirror; however it was used infrequently. On one occasion he drew a student a picture to illustrate keeping the vowel constant. He tied a towel around the waists of a couple of students to help them feel a low breath, and some students sang with their hands on their ribs, in order to feel the low breath. In addition, on a few occasions, the students felt his ribs while he took a breath. In the interview he mentioned that he had students listen to good singers in their voice category, which made use of an audio aid. All of these things were audiovisual or physical sensation aids to make the process of singing more concrete.

He was very thorough when working technique with his students, and would work with one idea or exercise a long time to get it right. They would make sound; he would give them feedback on that sound and perhaps offer another suggest to get the right sound, and they would try it again. This thorough attention to technique could also be interpreted as sensing behaviour. As well, in the interview, he gave a step-by-step explanation of how he would solve a vocal problem, thus exhibiting another sensing behaviour.

After examining the evidence, the researcher concluded that, due to Ryan's use of imagery and his stress on vocal theory, he showed a preference for the intuitive trait.

Perceiving Versus Judging

Another trait that seemed to dominate his teaching was the perceiving trait. One student told the researcher that Ryan was always late, which could be expected of a perceiver. When he went to work on songs with the students, he always had to go and get his copy from his

office; he never brought it with him at the start of the lesson. This was also behaviour which could be expected from a perceiver, as they do not usually plan ahead. While he did virtually the same breathing exercise with every student at the beginning of the lesson, little else was predictable in terms of the structure of the lessons. He used some of the same exercises and images with different students; however, there was not a series of exercises that he did with everyone, or images that he used with everyone. Also, if an image or an exercise did not work, he would try another. In addition, if a student had a question, a comment, or a problem, he would work on that. When they worked on songs, they would rarely go through the whole song without stopping. Usually they worked on songs in fragments, stopping wherever the instructor heard a problem. Thus, they worked on whatever came up, a perceiving behaviour.

Not surprisingly, perceiving ideas came out strongly in the interview. He said that he was "probably not a very structured person in terms of long range organizing." He did not believe that a lesson could be planned for in advance. He adapted his lessons to "where the student is at that particular day." If a student was not feeling well, he would adapt to that. He did not have a process he worked through with everyone, but he would look at the problems that a student had and then start with the student's problems, not with his own agenda. He did have some long range goals such as teaching someone who had a constricted throat to sing with an open throat, or he would hear colours in a voice which told him what a voice was capable of sounding like, but he was flexible in terms of the approach he took. He would try anything that worked, and if something did not work, he would try something else.

This instructor made some use of discovery learning by asking the students questions. For example, he asked a student what she thought regulated the attack. She said breath, and then he gave a more complete explanation. As well, he would demonstrate correct and incorrect ways

of doing things, and ask the student which way was correct. In addition, he would ask students how something felt, so that they would stop and think about what they were doing.

In the interview, Ryan stated that he used questions to make students aware of the sensations they felt and the sounds they heard when singing. In this way they could figure out what correct singing felt and sounded like. In addition he had them articulate, in a notebook, what they were thinking when something worked well. He kept a notebook as well. The researcher thought that the taking of notes was a judging behaviour in order to keep track of what the students had done. This was partially true, but the instructor said it was to help the student to make conscious what had made the sound work. The student could think about it and notate it, which was discovery learning, and then he or she would have a reminder of what worked, and why it worked, and they could practice what they understood. In a sense it was a judging behaviour for the instructor in that he could keep track of what worked for a student, and then he could use it again next week. However, this method also helped him to discover how the student thought about the sounds he or she was making.

Besides the keeping of notebooks, Ryan displayed a few other judging behaviours. He started each lesson with the same breathing exercise, and he often ended with a review of the lesson and instructions on what to practice. He also often took a bit of time to chat at the beginning, and sometimes he did this at the end as well. So in spite of the fact that he did not do much planning in advance, there was some structure to his lessons.

While Ryan did have some structure in his lessons, he seemed to prefer not to do too much planning in advance, and he seemed to be very flexible in his approach. This led the researcher to conclude that Ryan had a preference for the perceiving trait.

Thinking Versus Feeling

Thinking behaviours were also an important part of the lessons in that the instructor concentrated a great deal on objective material. Almost the whole time in every lesson was spent working on vocal technique. Very little time was spent on repertoire, and when working on repertoire, they applied the technique to the music. He often made explanations of the technique in addition to having them try it out. In the interview, he stressed the need for the instructor to know how the voice worked. He also emphasized the need for students to understand what they were doing when they sang, and the need for them to think about what they were feeling when they sang. He said that understanding the goal of an exercise was more important than the exercise in itself. Therefore, he explained to students why they were doing the exercise and the vocal principle involved. These comments explained why he emphasized technical explanations, and gave evidence that he believed it was important to concentrate on objective material. During the lessons, Ryan often made objective comments to the students about their posture, the need to make more space, the tone being flat, etc. Even when he gave criticism, it did not have a negative tone. He never spoke in an angry or impatience voice, but always maintained an objective tone of voice. Another thinking behaviour had to do with the focus often being on the instructor, in the lessons, because he did a lot of talking and demonstrations. During the interview, Ryan talked about finding the most logical starting point for working with a voice. So while he was flexible in how he worked with a voice, he looked at what their most crucial problem was and started there, that being the logical starting point. In that way he was doing an objective analysis of the student's voice and was looking at his teaching in a logical way, another thinking behaviour.

This instructor did have several feeling behaviours in his teaching. He got along well with his students, often showing concern

for them, and there was lots of interaction between the students and the instructor with regards to lessons and personal matters. For example, one student had serious health problems which they discussed. With another student, they discussed a death in her family. The same student told him about the problems of practicing in her apartment. Many of the students asked questions about what was being taught, and there was often dialogue about the singing process itself. On some occasions, he gave brief hugs to his students--one to the student who was seriously ill, and who would not be taking lessons for a while, and one to another student who was leaving town for a while. His concern for his students was also shown in getting a fresh glass of water for the student at the beginning of the lesson. (Alberta air is very dry and uncomfortable for singers; therefore, providing water is a practical and considerate thing to do.)

One of his students told the researcher how much she enjoyed lessons and said that they laughed a lot. Laughter and joking was a part of many of the lessons with many of the students. For example, sometimes they both laughed when a student made a mistake or he made a mistake in the accompaniment. Sometimes he would put on a funny, German accent. He would tease them and they would tease him back. For example, when he had students use the mirror, he told them it was his torture chamber.

Another feeling behaviour that he displayed was that he gave a great deal of feedback as to what the students were doing. He often criticized, and told the student what was wrong, such as the pitch was sharp; however, as stated previously, he did this in an objective tone of voice. He also told students when something was right. When he did criticize, sometimes he added something positive to the criticism. For instance, he told a student she sang really high (a compliment), but the pitch was not right. He told another student that he had almost got the sound right; he had got it right in other lessons, and it was exciting

(the sound was exciting) when he got it, but today it was not quite as good. He sometimes also gave short, positive comments such as "good" and "that's better," or he would tell them that they had improved over last week.

This instructor used many questions with the students, which could be interpreted as putting the focus on what the student was doing. For example, he would ask students what was missing in the sound they made, or he would ask them how something felt, and they would discuss it.

In general, this instructor did not spend a lot of time looking at the text of songs or the emotional side of singing, although, he did do this with one student on one song, where they did discuss the meaning of the text and the atmosphere of the song.

What was surprising, in the interview, was the amount of feeling behaviours that he described. Feeling behaviours dominated a lot of the interview, as opposed to the observations, where the researcher thought that thinking behaviours were more dominant. Ryan thought that it was very important for people to feel good about themselves because that "affects everything else that they do," and it would affect their singing. If they felt good about themselves, that would help them to feel better about their singing, and they would be willing to try. He also believed that it was important that people expected to sing well; then they would sing well, and that related to people feeling good about themselves. He believed in working with people's attitudes and their enthusiasm, and then the teaching of good technique showed them that they could do it.

He also believed in being nonintimidating, and being at least close to being friends with his students. He did consider some of his students to be friends. He believed in having good rapport with them, and he thought it was important that his students trusted him. He was also concerned that they made progress, although he did have some students who were not very talented, but he taught them because they

enjoyed it. All of these things showed that he was concerned about his students and about his relationships with them.

The other feeling aspect of the interview related to how he saw himself as focusing on the student in his teaching. He talked about wanting to uncover the student's potential and showing them their natural voice, and what it was capable of doing. As was mentioned earlier, he believed in adapting to each student, and he adapted to them in each lesson according to what they were capable of doing that day. Also the questioning and the note taking were ways of focusing on the student. The questioning and note taking helped him to find out how they were experiencing things, and these methods helped the student to identify how they were experiencing things. When the students took notes, he told them to write in their own words what had made something work, so that they would understand what they had to work on. This stress on the student's viewpoint, indicated that he did see the importance of focusing on the student in some ways.

He also recognized that the student must be willing to learn and "needs to prepare himself mentally and vocally before he or she comes, to be prepared to have a good lesson. To be prepared to have a very positive lesson." They also needed to concentrate, and Ryan said he was tuned in to when they were not concentrating, and encouraged them to concentrate. Therefore, Ryan saw that the student had some responsibility in the lesson, and he showed some sensitivity to his student's state of mind. These things could be seen as ways he focused on the student.

Due to the fact that Ryan displayed many thinking behaviours in his concentration on objective material, and many feeling behaviours in the concern he showed for his students, the researcher could not determine which trait he preferred.

Extrovert Versus Introvert

It was difficult to tell, from the behaviour of this instructor, whether he preferred introverted or extroverted behaviour. He did talk a great deal, which was the behaviour of an extrovert. He also talked with his hands, as was mentioned before, and this could be considered psychomotor activity, another extroverted behaviour; however, with the exception of his hands, he did not move around very much during his lessons. Usually he sat or stood at the piano, except when the breathing exercise was done at the beginning of the lesson. Sometimes he let students pick what they wanted to sing, an extroverted behaviour, but he also picked music for them, an introverted behaviour. He usually told students what to practice regarding technique, which could be considered introverted behaviour, in that the instructor was making choices for the students. With regards to the interview, again there was little to indicate whether he was introverted or extroverted. Therefore, the researcher could not reach a conclusion on whether Ryan preferred the introversion or the extroversion trait.

Summary

While Ryan displayed behaviours associated with all of the personality traits, he strongly showed intuitive and perceiving behaviours. His use of imaginative images and his concern with vocal theory showed this intuitive bent. His own admission that he was not a very structured person, and his belief that lessons could not be planned for in advance, pointed to a perceiving orientation. His flexibility in the lessons also pointed to this. It was not possible for the researcher to determine whether he preferred thinking or feeling behaviours. While the observations showed a strong thinking orientation, because of his emphasis on objective material, the interview showed a strong feeling orientation, because of his concern for the student. It was also difficult to tell if he preferred

extroverted or introverted behaviours. While he did talk a great deal, an extroverted behaviour, he also made many of the choices as to what they were going to pursue, an introverted behaviour. Therefore, intuitive and perceiving behaviours appeared to have had a much stronger influence on his teaching than behaviours from the other traits.

Results of Myers-Briggs

Ryan scored as an extrovert, a sensor, a feeler and a judger. He believed that the extroverted score described him; however, he was surprised by the sensing score. He felt that he was a practical person and had some aspects in his personality of the sensing trait, but he felt that he still leaned more to being an intuitive than a sensor. Ryan thought that he was definitely a feeling person, and that was reflected in a very high feeling score. However, he thought that he was a perceiver, not a judger, and in fact there were only three points separating the two scores.

In discussing his score, as it related to his teaching, Ryan commented on the strong thinking orientation that showed up in the observation of his lessons. He said that while he was a feeling person, he did not let his personality deprive students of what they needed to learn, and he believed that beginning students needed to learn the technical side of singing. He thought that technique was the foundation of singing, and the technique was the means by which a person could be expressive. If students did not have good technique, they would not be able to be expressive. Therefore, Ryan did not work very much with the interpretation of the music until a student's technique was very polished. (The researcher saw mostly less advanced students. Ryan also commented that he did not have many highly advanced students.) Ryan also mentioned that the technical side of teaching brought out the thinking side of his personality. This belief in developing good technique would account for the thinking behaviours that the researcher

saw, while Ryan's preference towards the feeling trait would explain the feeling behaviours that came out in the interview. Ryan's effectiveness in developing his thinking behaviours would explain why it was difficult for the researcher to determine a preference.

Ryan's indication that he was an intuitive and a perceiver was consistent with what the researcher saw. Ryan's score as an extrovert was consistent with his frequent use of talk.

Ryan's behaviour was consistent with his type in some instances, but he clearly was compensating for his natural tendencies in the thinking behaviours he displayed. In this instance he had developed ideas about teaching that ran contrary to his natural tendencies, and so he developed the behaviours necessary to accommodate his ideas.

CHAPTER 9

CASE STUDIES: CRYSTAL

General Description

Crystal's studio was a little larger than the average office, but it contained a considerable amount of furniture, which made it look a bit cluttered. There were some boxes in one corner and a large wardrobe beside it, which contained music. There were several wooden chairs spread around the room, and a large padded armchair was placed in one corner. There was a desk with papers on it, and a bulletin board beside it. There was a filing cabinet, a lower, longer cabinet and a bookcase. There was a large frosted window at the back of the room, which in spite of letting in light, gave the room a dimmer appearance than an ordinary window. There were several lamps in the room which were sometimes used for extra light. There was an area carpet over the centre part of the room.

An upright piano was placed in another corner with a mirror beside it on the wall. The piano had knickknacks on top of it such as some pottery and a picture. The instructor sat at the piano for most of the lesson, and the students stood beside her, to her right, and a few feet back into the centre of the room, so that they could see into the mirror. However, not all of the students used the mirror. Crystal could see her students by turning her head to the right. There was a music stand close at hand which could be used for repertoire.

Crystal started most of her lessons with some small talk. Then in every lesson she went through a preparation exercise. This exercise put people in the proper frame of mind for singing and reviewed concepts they had gone through before. In this exercise, Crystal gave her students verbal instructions regarding posture, breathing and general relaxation. The directives were slightly different with every student, but she would tell them things lik they were to feel their feet relax in their shoes, or they were to put the weight on the balls of the feet.

They were to feel their knees open and their hips open. After some further directives on posture and body alignment, she would tell them to breath deeply, feeling wider across the bottom two pairs of ribs and in the throat with every breath. She sometimes gave further directions, or slightly different directions regarding the sensations of the low breath, the open throat and placement or resonance. She also talked about attitude--a noble, proud attitude which was linked to posture and body alignment.

This exercise then evolved into having the student imitate sounds which were difficult to classify. They were a cross between speaking and singing, a kind of spoken glissando, on sounds like "mah." After this they did singing exercises. These exercises varied from student to student, and there did not seem to be a clear pattern that was used with everyone. Then they usually spent some time working on repertoire, and they usually worked on songs in fragments, stopping to correct problems as the instructor heard them. Sometimes there was more small talk at the end of the lesson.

Crystal spent much of the time on improving the students' technique, both in the exercises and the repertoire. However, she did not give many detailed, technical explanations. Instead, she gave many directives to help her students to correct things. Often these directives, and any explanations she gave, were in the form of images, and these images were an important aspect of her teaching. She also used physical activity to help people technically, which was another important aspect of her teaching.

Crystal was a very supportive teacher, and gave her students a great deal of encouragement. This encouragement made the atmosphere of the lessons very warm and pleasant.

Teaching Style as Related to Personality Trait Behaviours

Intuition Versus Sensing

The most striking aspect of this instructor's style was her creativity in her use of images, an intuitive behaviour. Crystal said that no one had taught her to use these images, they were images that she made up, and that came to her as she taught. They were not preplanned. The images were metaphors or analogies used to help the student with technique as well as with expression. The image of a flying bird was one of the images she used most frequently. In this image she talked about vibrato as if it were a free flying bird, and if a student was not letting a tone vibrate freely, she would tell him/her that it sounded as if the bird were on a leash, and needed to be let go. Another image she often used was that of an egg, which was meant to illustrate space in the throat. She had a piece of pottery on top of her piano that helped her to illustrate this egg shape. On another occasion she used the image of a fan to help a student with breath. She told the student that she had to open the fan every time she took a breath. Crystal used the idea of a bee between the eyes to help a student with forward placement. Crystal used dozens of other images, and if one did not work with a student, she would try another one. In the realm of expression, she would use images such as making a piece flow like a river. She also told a student to pretend she was the vicious lady from "101 Dalmatians."

In talking about imagery, Crystal said that images were helpful because students did not already have misconceptions about what images meant. For example, if she told a student they needed more support, they probably would already have had some preconceived ideas about what that meant. If the student's meaning was not the same as her meaning, then they could have a communication problem. If she used an image, for which the student did not have an incorrect, preconceived notion, then she was more likely to get the effect that she wanted. However, if the

student did not get the right idea from her image, she would know right away, because he/she would sing incorrectly. Then she could try other images until she found one that worked.

Crystal also said that images helped to simplify the complicated process of singing. A person could not tell every muscle involved in the singing process what to do, instead the imagery helped to fit the details together so that the details did not have to be addressed individually. Crystal stated that she used to be more technical and detailed in her style, but now she used more imagery and taught things in "larger sweeps." She has found that in using this approach, the details eventually take care of themselves. For example, a person with a tight jaw might be uptight about singing in general, and it did not help to merely get them to relax the jaw. Their whole attitude was the real problem, and when that problem was addressed, the other problem would go away.

Crystal's current approach of teaching in large sweeps shows the intuitive behaviours of generalizing concepts and seeing relationships. With regards to generalizing concepts, when Crystal did explain theory to students, it was in general terms and not overly technical. For example, when explaining using a clear onset to start the tone, as opposed to starting with a grunt, she told the student that the sound started by wind passing through the vocal chords, not with somebody punching you or by kick starting the sound. Some of the general concepts, that she emphasized and that were themes in her teaching, had to do with using energy, feeling space (in the throat), feeling rooted (breathing low, keeping the body relaxed), and keeping direction and flow in the phrasing.

The way that Crystal could hear a vocal problem and come up with an image to address it showed that she could see the relationship between images and technique, an intuitive behaviour. The way that she used images to fit the details of technique together further showed that

she had the ability to see relationships. She also demonstrated this ability in the interview when she gave examples of how one of a student's problems was related to another problem, and when she talked about her use of speaking exercises. She tried to transfer the relaxation from the speech exercise to singing; therefore, seeing a relationship between the two.

Crystal showed her concern, in the interview, with intellectual ideas in that she talked about the importance of the teacher understanding how the technical aspects of the voice worked. She also talked about the importance of the student understanding how they should go about doing things. She believed students could practice for hours, but if they did not do the practicing the right way, they would only reinforce their own bad habits. So understanding the process of singing was important to her, and demonstrated another intuitive behaviour.

Crystal showed some sensing behaviours. For example, she did get her students to apply their knowledge in practical situations. She had group lessons where her students got practice singing in front of each other, and most of her students either performed in a recital with other students or did a recital of their own.

Crystal used some audiovisual aids in that she did demonstrations. She also often used a piece of pottery to illustrate space in the throat or the shape of the mouth. She used her hands to illustrate ideas of space, openness, forward motion in the phrase and vibrato. For example, she circled the area on her throat where she wanted the student to feel more open, and she would point her finger forward to illustrate forward motion in the phrase. She also touched areas on her own body that she wanted the student to relax as they sang.

Crystal emphasized some concrete skills, a sensing behaviour, by having students do physical things to make them experience a concrete skill. For example, she shook a student's shoulders to help them feel relaxed. She had a student put their hands on their stomach and back to

feel the expansion when they breathed. She touched a student's ribs to show them where they should feel the expansion. These examples also showed an emphasis on practical information, another sensing behaviour. Other practical information she gave out included things like telling a student to let the sternum stay high, or telling a student to lie on his/her back at home in order to feel the low breath.

While Crystal did display some sensing behaviours, her abundant use of imagery led the researcher to conclude that Crystal preferred the intuitive trait.

Extroverted Versus Introverted

Crystal exhibited many extroverted behaviours. One of the most notable was her use of psychomotor activity. Out of all of the instructors, she made the most use of having her students engage in psychomotor activities besides singing. The opening relaxation exercise was a psychomotor activity which helped students to get in touch with what their bodies were doing. After this exercise, or later during the lesson, it was common for her to ask students to walk around the room, to help them feel relaxed and grounded. She used several other relaxation exercises such as shaking their shoulders, having them massage their face, and having a student bend her knees and wiggle her hips and then pretend that she was mopping the floor.

Besides the activities to induce relaxation, Crystal also had students do physical things to help them with their technique. Having students stretch elastics or move their arms to imitate a fan, to help them to remember to expand as they took a breath, were examples of this. She also had them take steps and move one arm in a circular motion in front of the body to help them feel that breathing and singing were a continual action. A singer does not take a breath, stop and then sing, but taking the breath is related to making the sound.

Crystal also used her own hands in order to convey ideas. She

would wave her hand goodbye, or flutter her fingers as the student sang high notes, in order to suggest vibrato. She used her hands to illustrate ideas of space, openness and forward motion. She pointed out things on her own face that she wanted students to do, such as relax certain muscles, or feel resonance in certain places. Sometimes she even conducted as students sang.

Another interesting extroverted facet of her teaching was her use of group activities. Even though groups lessons were not normally part of the structure for lessons at the institution where she taught, she went out of her way to set up group lessons for her students, because she believed they were very helpful to the students. These lessons were not held every week as they would be in many music programs, but she periodically planned the lessons, and students signed up for a time when they could come. Crystal also believed in the importance of recitals and tried to have most of her students sing at a recital at the end of the year.

Crystal further demonstrated extroverted behaviour in that she gave students choices about what they wanted to study. She preferred students being independent and using her as a resource person, although often students did not have enough independence to do this. The recitals and group lessons were ways she tried to motivate them and help them to become more independent. She did allow her students to bring in their own repertoire. When they performed recitals, she allowed them to decide how much they wanted to do and what they wanted to do. The researcher also heard her ask students in lessons what they wanted to sing that day.

The last extroverted behaviour she displayed was that she talked frequently. She often explained things, and was always bringing up images that the student could use.

The only introverted behaviour that Crystal displayed was that she made some of the choices for the students. She chose the exercises they

would do, and sometimes she picked pieces for them to learn.

As Crystal displayed very few introverted behaviours, the researcher concluded that Crystal preferred the extroverted trait.

Feeling Versus Thinking

Crystal displayed many feeling behaviours. She often used praise and was very encouraging and enthusiastic when giving compliments, using words such as "excellent," "good," and "beautiful" or telling them how much they had improved. Usually the praise was of a general nature, telling them they had sung well without being too specific.

Crystal had positive relationships with her students, taking time to chat with many of them, and in some instances discussing students' personal lives. Sometimes she even used anecdotes from her own life in the teaching process. She also indicated to the researcher that she was impressed when an instructor she had had took an interest in her as a person, and that was important to her. Thus she showed a concern with personal relationships in the interaction between the instructor and the student.

Crystal encouraged students to think about the emotional side of singing, which the researcher interpreted as feeling behaviour because it was nonobjective in nature. She asked a student what gave her joy and told her to sing the exercise with that in mind, or she told a student to keep her eyes alive. She told another student to look around until she saw something that grabbed her, and then she was to sing about it. Sometimes she would ask a student what a song was about.

Crystal focused on the student in many ways, another feeling behaviour. This was seen in the interview in that she stated that she preferred to be a resource person with the student taking the initiative, and she tried to encourage students to take the initiative and to become independent. Related to this independence, Crystal thought that the attitude of the student was important in the learning

process, and that the student had to desire understanding in order to learn. Therefore, the focus was on the student to take some responsibility for the learning process. The researcher did see some of the students taking this responsibility in that there was often dialogue in the lessons, with students asking questions or commenting on what they were doing. The focus was not merely on the instructor giving instructions.

Crystal also discussed how she adjusted her teaching to suit the individual, another way of focusing on the student. She did not plan her lessons in advance, but she decided what to do based on what she heard in the student's voice that day. She also changed the focus of her lessons depending upon the student's interests and needs. For example, she stated that with new students who were nervous about taking lessons, she tried to make them feel at ease, and did not do much correcting at first. She acknowledged that some students even took lessons to have someone pay attention to them, and after their need for attention was met, then they wanted to learn more about singing. Crystal gave an interesting example of how the focus of the lessons shifted over time with one student. First she dealt with the student's nervousness. Then the student became interested in improving technically, and they focused on that. However, then the student did a recital, and putting on the recital became more important than the technique. So Crystal adjusted to all of this by changing her focus.

The researcher also saw Crystal adjust her teaching to suit individuals. While she did the same relaxation exercise at the beginning of the lesson with everyone, it was slightly different with every student, emphasizing different things. The singing exercises were different from student to student, and even the images were different with different students. She often used a different image with a different student in order to get at the same idea.

Another way she displayed a focus on the student was in her use of

questions. She would ask students how something felt or if they felt anything different after they tried out a new instruction. Crystal indicated that she asked questions to heighten students' awareness by causing them to think and talk about singing, but also she could find out if they heard and felt what she heard, giving the instructor feedback. It was also interesting that she focused on how things should feel. In the opening exercise she would tell them to feel open hips, to feel wide across the ribs and shoulders. This helped the students to monitor the physical sensations in their own bodies, further causing them to focus on what they were doing.

Crystal demonstrated some thinking behaviours. She gave some technical explanations which focused on objective material. She also gave some objective comments and directions such as telling the student to keep the sternum high. Any criticism was delivered in an objective tone of voice such as telling a student that there was too much weight on one of the notes. In the interview, Crystal said that it was important for the instructor to know how the technical side of singing worked, and if she thought it would help the student, she explained how things worked.

There was some focus on the instructor, a thinking behaviour, in that she did a large amount of talking and explaining. In the interview she said that it was important that students listened and were open to the instructor's suggestions. She gave demonstrations of correct and incorrect sounds and expression. She told students the meaning of some of the texts in a foreign language, and she gave suggestions or images for expression and attitude in songs and exercises.

Crystal's abundant use of feeling behaviours led the researcher to conclude that Crystal preferred the feeling trait.

Perceiving Versus Judging

Crystal strongly displayed perceiving behaviours in her flexible

approach to lessons, outlined previously. The researcher saw her work on whatever problem the student was having at the time, using many ideas and images with a student, until something worked on his/her problem. Crystal said that she did not plan these images; they came to her as she taught, which also indicated a perceiver's way of doing things. She also worked on songs in fragments, stopping to work on problems as she heard them, another perceiving behaviour.

Crystal made some use of discovery learning in her use of questions to heighten students' awareness. Even the relaxation exercise and some of the other psychomotor exercises were discovery exercises, in that she was trying to get them to experience and discover for themselves the feelings associated with singing. This use of discovery learning was interpreted as perceiving behaviour.

Crystal described some judging behaviours in the interview. She said that she usually began with the same relaxation exercise. She thought it was like a ritual. When doing the singing exercises she started at a medium range, and worked within a small range. Then they would go higher. Then they did some repertoire. So there was some order to her teaching, even though she was very flexible.

Crystal's flexible approach caused the researcher to conclude that Crystal preferred the perceiving trait.

Summary

Crystal strongly displayed intuitive behaviours, which were seen very clearly in her use of imagery. She showed strong extroverted tendencies in her abundant use of psychomotor activity. She showed feeling behaviours in her use of praise and her focus on the student. Perceiving behaviours were also very clearly displayed in her flexible approach to working with students. While she did display behaviours from other traits, the traits mentioned in this paragraph appeared to the researcher to clearly dominate her behaviour, and the other traits

were not that noticeable in her overall style.

Results of Myers-Briggs

Crystal scored as an introvert, a sensor, a feeler and a judger. Crystal agreed that she was an introvert and a feeler, but she disagreed on the sensing and judging score. She commented that she had some ambiguous feelings as she did the test, because while she was trying to base her answers on how she usually behaved, she did not always feel comfortable behaving that way. For example, her lifestyle often forces her to organize her life, but she would rather not have to do that as much as she currently does. Crystal felt that the description of a perceiver described her natural inclinations more than the description of a judger. She also felt that she was definitely an intuitive; however, she commented that she found the lack of action annoying, and thought that might account for the sensing score.

In talking about herself as an introvert, Crystal mentioned that while privately she is an introvert, publicly, when she teaches or performs, she is an extrovert. She has always felt comfortable with teaching and performing, and finds herself quite capable of being assertive as a teacher, even though she is quite shy in her private life. This comfort with being extroverted as a teacher would explain why the researcher saw her using extroverted behaviours.

Overall, with the exception of introversion/extroversion, Crystal displayed behaviours consistent with her type. With regards to introversion/extroversion, contrary to Myers-Briggs theory, extroverted behaviours did not appear to be something that she had developed in order to adapt to her situation, but extroverted behaviours coexisted with her introverted behaviours. Crystal felt that she was an introvert, but she also felt comfortable being an extrovert in teaching and performing situations. While this ambiguity was not consistent with her type, it was consistent with who Crystal saw herself as being.

CHAPTER 10

CONCLUSIONS

Introduction

This study was an indepth look at the teaching styles of six teachers of singing, in order to examine the relationship between the personality type of the singing teacher and his/her teaching style. These teachers were observed, interviewed and given the Myers-Briggs Type Indicator (MBTI), a standard personality measure, in order to determine the relationship between their teaching style and their personality type.

MBTI research has demonstrated that teaching/learning preferences are related to personality type. People teach and learn in ways that allow them to make use of their preferred traits. Lawrence (1984), Lyons (1984a; 1984b), Provost, Carson, & Beidler (1987) presented studies showing the teaching and learning preferences of teachers and learners as related to their personality types (using the MBTI to measure personality). They indicated that certain teaching/learning preferences were associated with each personality trait. The researcher was, therefore, interested in finding out if the teachers in her study would teach in a way which matched the methods that the Myers-Briggs literature predicted they would use. She created a theoretical matrix (see Figure 4), based on the above mentioned literature, which summarized the teaching/learning preferences associated with each personality trait. This matrix was used to compare the teaching preferences of the teachers in the study with the teaching/learning preferences stated in the MBTI literature. Both teaching and learning preferences were used as a basis for comparison because it is believed that people teach the way that they prefer to learn (Gregorc, 1979; Lyons, 1984a; Lyons, 1984b).

Several problems were encountered in conducting this study. One problem in this study was that it was difficult for the researcher to

Figure 4. Summary of teaching/learning preferences related to each MBTI personality trait.

Extroverts (E)	Introverts (I)
- talking - psychomotor activity - group work (group lessons, etc.) - give students choices about what and how to study	- reading (assigned reading and handouts) - individual work - instructor makes choices
Sensing (S)	**Intuition (N)**
- pursuing tasks carefully and thoroughly - step-by-step activity - attention to detail - memorization of facts - emphasis on practical information and applications - emphasis on concrete skills - use audiovisuals	- using insight and seeing relationships - emphasizing general concepts - use of imagination - concerned with intellectual ideas, theories
Thinking (T)	**Feeling (F)**
- few comments regarding student performance - objective comments - teaching is logically organized - concentrates on objective material - focus on what the teacher is doing	- makes many comments regarding student performance - uses praise, criticism, support and correction - focus on personal relationships - focus on what the student is doing
Judging (J)	**Perceiving (P)**
- instruction is planned in an orderly way (use of structure, schedules) - drive toward completion	- instruction is flexible, following impulses - use of discovery - work on what comes up

determine which trait some of the behaviours fit into. For example, is the use of images an intuitive behaviour, because images involve creativity, or is the use of images a sensing behaviour, because images help to make something concrete that cannot be seen? There was some subjectivity in determining where a behaviour fit.

Another problem was that extroverted and introverted behaviours were difficult to observe in teaching situations which were one-on-one. In this type of situation many teaching methods related to the extrovert and introvert traits are not practical. There are not opportunities, in the lesson, for group work, group discussion, reading, etc., so it is difficult for the researcher to tell if some behaviours are inherent to the personality type, or if they are merely necessary in the situation. Therefore, in three of these case studies, the researcher found it difficult to determine a behaviour preference with regards to introversion/extroversion.

A third problem involved determining the personality type of the instructors after they had taken the MBTI. When the MBTI was explain to the instructors, and they were asked to verify their type, it was found that Myers-Briggs theory did not always apply very neatly to them. Half of the instructors said that they had both introverted and extroverted aspects to their personality, depending upon what they were involved in, and they felt comfortable exercising both of these aspects of their personality. A fourth instructor, Crystal, indicated that while in most situations she was an introvert, she became an extrovert when she taught or performed. She also said that she had always felt comfortable being an extrovert when she taught or performed; it was not something that she felt she had developed.

Julia believed she was a thinker, and recalled being that way since her early adolescence. However, she was also a strongly empathetic person, which is characteristic of the feeling trait. She recounted instances, to the researcher, when she had sensed the emotions

of another person in the room, and had been correct about them. Again, like Crystal, this was an aspect of her personality that she felt was ingrained, not consciously learned. While Myers-Briggs theory does acknowledge that people can and sometimes must function using behaviours from their opposite trait, the theory does not acknowledge that people can feel very comfortable in using behaviours from their opposite trait.

These instances of opposite personality traits being integrated in a person leads the researcher to wonder if Myers-Briggs theory adequately explains the human personality. Perhaps the human personality is too complex to be described in opposites. Maybe aspects of two opposite traits can coexist in a person to be used when the situation calls for them to be used, and maybe these aspects of two opposite traits are natural to that person. Perhaps a trait preference is sometimes related to the situation and not to a natural preference within the individual. For example, Crystal is naturally extroverted when teaching, but in another situation she may prefer reading a book as opposed to talking to people.

This study does not confirm that instructors of singing always teach in a manner that is consistent with their personality type. One of the reasons may be that the MBTI does not measure personality finely enough. It leaves out things like the sense of humour that a person has, and it does not consider the possibility mentioned above, that aspects of two opposite traits may comfortably exist in a person at the same time.

Another reason for the inconsistency between personality type and teaching style could be that the MBTI teaching/learning style literature is incorrect in the teaching and learning preferences it assigns to each trait. As well, perhaps these preferences change depending on the subject matter. Singing is a skill and may require a different teaching/learning process than something conceptual like mathematics. Maybe people's preferences for learning or teaching a skill are

different than their preferences for learning or teaching other types of subject matter. It is also possible that the assumption, that teachers teach in the manner that they prefer to learn, is incorrect. Perhaps their preferred teaching style is different from their preferred learning style. Therefore, perhaps the learning style preferences given in the MBTI literature should not have been included in the comparison between the teachers' teaching styles and the MBTI literature.

Yet another reason for the inconsistency between personality type and teaching style may have been due to the fact that this study did not account for the interaction between various traits. For example, a person who is a thinker and a sensor may have different teaching preferences than a person who is a thinker and an intuitive. Myers-Briggs theory does address the idea that different combinations of traits will produce different behaviours even if some traits are shared between types. However, there is not a great deal of research documenting how the interaction of various traits affects teaching style. There is more research comparing teaching style based on individual traits. This lack of research meant that the researcher did not have enough theoretical information to construct a theoretical matrix based on the interaction of various traits. Therefore, the researcher chose to conduct her study by looking at the traits individually rather than collectively. As well, the sample was small, making the comparison of whole types impractical. There are sixteen types, but with only six participants, only six or less types could be used to make a comparison.

This study was very complex and required the researcher to make subjective judgments in the observations. However, the qualitative nature of the study allowed the researcher to explore the complex aspects of this study in detail.

This study yielded some surprising results. While in some cases the instructors did teach in ways which matched their personality types,

in other cases they did not. However, what became increasingly important was the diversity of teaching styles displayed by these instructors. With this diversity in mind, the beginning of this chapter will address the research questions with a heavy emphasis on comparing the teaching styles of these instructors. The discussion of some questions may be combined due to an overlap in some of the findings.

Personality Types in the Study

One research question in this study asked which personality types were the most prevalent among teachers of singing. The results from the MBTI were used to answer this question. The test results were scored for each individual teacher, and the results were explained to them. Then they were asked to verify if the results reflected how they saw their personality. In the case of a discrepancy, the teacher's view of his/her personality was accepted as authoritative, and was used when analyzing the data.

None of the instructors in the study had exactly the same personality type as anyone else in the study, although there were several cases of two instructors sharing three similar traits. There was an INTP, an ENFJ, an INTJ, an ISTJ, an ENFP and an INFP. It was interesting to note that there were more introverts (four) than extroverts (two). However, in discussing the MBTI results, three of the participants (two introverts and an extrovert) said that they did not feel that their preference on the extroversion/introversion trait was very strong. Five of the participants were intuitives, and only one was a sensor. Half of the participants were thinkers, and the other half were feelers. Half of the participants were perceivers, and the other half were judgers.

While several of the instructors had similar traits, that did not necessarily mean they had similar styles. For example, two of the judgers (Nicole and Julia) had a structure to their lessons that they

followed with every student; however, while the third judger (Jason) had an individual plan for each student, he did not have a structure that was the same in every lesson. The feeling trait was another trait that was applied differently in different situations. Ryan hugged his students and had personal discussions with them. Crystal did not spend as much time with indepth, personal discussions, but she encouraged her students a great deal, and structured her lessons to suit them as individuals. This was considered feeling behaviour. Jason felt that he should keep his distance from his students, as he was in a postsecondary setting, and his feeling trait was downplayed. However, he also structured his lessons to suit the individual, which was feeling behaviour.

Relationship Between Teaching Style and Personality Type

The main problem in this study was to determine the relationship of the personality type of the singing teacher to his/her teaching style. A related subproblem dealt with whether or not the teaching methods, of a person with a particular personality type, matched the methods that Myers-Briggs theory predicted he/she would use. In this study all of the teachers were observed and interviewed in order to determine their teaching style, and then they were given the MBTI. The researcher then compared the results of the MBTI to their teaching styles to see if they taught in a manner which was consistent with their personality types. Figure 5 compares the actual personality traits of each teacher with the behaviour preferences they displayed.

In Crystal and Julia there was a strong relationship between their personality type and their teaching style. They both displayed teaching behaviours which were consistent with their personality type with the exception of the introversion/extroversion traits. Both of them displayed extroverted behaviours (especially talking) even though they were introverts. This exception was partly due to Crystal being

Figure 5. Behaviour preferences of instructors, as observed by the researcher, compared with actual personality type.

Jonathan					Julia				
E	N	F	J	observed	E	S	T/F*	J	observed
I/E*	N	T	P	actual	I	S	T[1]	J	actual

Jason					Ryan				
I	S	T	P	observed	E/I*	N	T/F*	P	observed
E/I*	N	F	J	actual	E	N	F	P	actual

Nicole					Crystal				
I	S	F	J	observed	E	N	F	P	observed
I/E*	N	T	J	actual	I[2]	N	F	P	actual

Note: The letters given above correspond to the following traits: E--extroverted, I--introverted, S--sensing, N--intuitive, T--thinking, F--feeling, J--judging, P--perceiving.

* difficult for researcher to detect preference in observations, or participant indicated they had no strong preference--in which case their actual score on the MBTI is listed first

[1] Julia indicated that while she was a thinker, there were strong feeling aspects to her personality which she felt were natural to her personality.

[2] Crystal indicated that while she was an introvert, she was an extrovert when teaching or performing, and she felt that this was natural to her personality.

comfortable with extroverting in a teaching situation, and partly due to Julia being comfortable talking to people that she knows well. It also could be that most instructors feel talking is necessary in a voice teaching situations, and so it is prevalent even with introverts.

Ryan showed a strong relationship between his personality type and his behaviour on the intuitive and perceiving scales, but it was difficult to tell his preferences on the extroversion/introversion and thinking/feeling scales. The researcher thought that he showed a slight preference for extroversion; however, there was a balance of thinking and feeling behaviours.

The other three instructors' behaviours were strongly consistent on only one or two traits. Often they were compensating for their natural inclinations. Sometimes they had developed a balance between two opposite traits, such as thinking and feeling, and this made it difficult for the researcher to determine their preferences. In some cases, even when the instructor strongly displayed a behaviour, that behaviour did not match their type, as identified by the MBTI, and they were compensating for their personality type. For example, Nicole was a thinker, but in the interview she said that she had worked hard to develop feeling behaviours, and these behaviours came through strongly in her teaching.

In some cases this inconsistency of personality type and actual behaviour was due to the fact that some behaviours were not observable. For example, Jason felt concern for his students, but this was not always visible in an observable way. His concern for his students was not obvious until the researcher talked to him about his students. In another example, Jason did not appear to have an organized plan for his students; however, he did have an organized plan, but the plan was not easily observable.

In general, the extroversion/introversion traits were especially a problem to observe. Talking was one of the main behaviours that

identified an extrovert; however, with only the instructor and the student in the room, most instructors found it necessary to talk in order to give feedback. This made it difficult for the researcher to determine if the talking was related to the extroversion trait, or if it was merely necessary in the teaching process. As well, extroversion was associated with giving the students choices, but giving students choices could also be interpreted as the feeling behaviour of focusing on the student. Therefore, the researcher had a difficult time determining a preference for introversion or extroversion.

Another problem, alluded to in the previous paragraph, was that some behaviours could be classified in more than one trait, and that caused some confusion for the researcher. For example, as a feeler, Jason focused on his students by structuring the lessons to suit each individual student. This behaviour made him look like a perceiver because the researcher could not see a firm structure, but it was probably feeling behaviour, not perceiving behaviour. Another behaviour that caused confusion was the discussion of vocal theory. This could have been classified as intuitive behaviour, because intuitives like dealing with theory, but it could also be classified as thinking behaviour, because it dealt with the objective.

A problem also occurred in determining which trait the instructors preferred, because they usually displayed behaviours from both of the opposite traits. For example, Jonathan used a structured set of exercises with his beginners (judging behaviour), but with his advanced students, he moved away from the structure and allowed his students to tell him what they wanted him to do (perceiving behaviour). In several cases this made it difficult for the researcher to determine a preference, especially when some instructors, such as Jonathan, seemed very balanced between two opposite traits. This could also have accounted for the lack of a strong relationship, in some cases, between teaching style and personality type.

Another reason that there may not have been a strong relationship in all cases between teaching style and personality type was that some instructors imitated one of their instructors. For example, Jonathan used a set of exercises with all his students that his instructor had used with him.

One last probable reason that there were inconsistencies between personality type and behaviour may have been because the MBTI did not measure personality precisely enough. For example, it did not measure a person's sense of humour, which was quite important to Jonathan's and Ryan's style. It did not make allowances for a person like Julia, who was a thinker, but still strongly empathized with people and was very comfortable in that role.

The Extent to Which Personality Type Affected a Voice Teacher's Teaching of Singing

A problem related to the main problem of determining the relationship between teaching style and personality type, was to determine the extent to which personality type affected a voice teacher's teaching of singing. In some cases, namely Julia and Crystal, their personality strongly affected their teaching, as outlined in their case study chapters. In other cases only one or two traits influenced their teaching, and they had developed other behaviours, not common to their other preferred traits, to use in their teaching.

Teaching Styles of Participants

A subproblem in this research asked about the kinds of methods that teachers of singing use. This question will be dealt with by summarizing and comparing the teaching styles of each teacher in the study. The preferred teaching methods of each individual will also be highlighted.

One finding that was very clear in this study was that the

teaching styles varied a great deal from studio to studio, and often one or two aspects of their teaching dominated their style. Jonathan's teaching was dominated by his extroverted style. He joked, told many stories, and moved around the room as he danced and directed the student with large gestures. He talked a great deal about the importance of interpreting the music and of not merely understanding the character in a song, but being that character. He would actually have students talk about their character in the first person. His teaching also had a strong technical element to it, and he offered technical explanations.

Jonathan saw his role as being that of a facilitator, and while the researcher saw him go through a structured routine with most of his students, he preferred his mature students to make the decisions about what they wanted to learn. In the case of mature students, he said that he was very flexible in terms of structure.

Jason was very businesslike, and spent little time joking or chatting with his students. He worked extensively on technique, constantly making suggestions for improvement, and the talking that he did was to give explanations. He used his hands to communicate, as did Jonathan, but Jason used them in a different way. Jonathan used them to direct, and sometimes so did Jason, but Jason also used them to draw pictures. He would use them to illustrate images such as dropping the floor and raising the ceiling (referring to mouth shape). In fact, Jason was often visual in his approach. The images were visual, and he illustrated them visually with his hands, but he also made extensive use of the mirror to point out corrections. As well, he pointed out things on people's bodies, and this was another visual aid. These methods were very practical and tangible as were the demonstrations he did and the recordings he had students listen to.

Jason expected his students to do much of the work of interpretation on their own, and he gave them assignments as to recordings to listen to, translations to look up, etc. He emphasized

this much more than any of the other instructors. Finally, he did not have a set structure that he went through in every lesson with every student, but he tailored the lessons to the individual, while still having a plan as to what he needed to work on with them.

It was very striking that Nicole did very little talking throughout her lessons. She believed that students learned by doing the activity, and she tried to give them directions by using facial and hand gestures, along with short, succinct comments. Other than the gestures, she moved the least of any of the teachers, and spent most of the time behind the piano.

Nicole placed an emphasis on the need for the student to be responsible for their own learning by practicing, and she thought her job was to listen and to guide her students. Part of guiding them was to develop a well constructed group of exercises that would develop every aspect of their voices. Nicole's lessons involved going through this group of exercises with every student, with some variations for individual problems. This meant that her lessons were highly structured. She spent a lesser part of the lesson on repertoire, and unlike all of the other instructors in the study, she almost always went through entire pieces without stopping and without many comments. Instead, she used her strong accompaniment skills to guide her students. She would imply things in the accompaniment which her students could sense and make use of.

Nicole's emphasis on needing to listen, in order to be in tune with her students' vocal progress, also resulted in her being an informal counsellor. Students told her their problems, and she listened, offering understanding and sometimes advice.

Julia also listened to her students' problems; she was sympathetic and supportive. She recognized (as did Nicole) that a person's psychological state affected their singing; however, she was also very conscious that she was not a trained psychologist. Therefore, she tried

not to venture too far into that area, but she encouraged her students a great deal and frequently made positive, enthusiastic comments about their progress.

Like Nicole, Julia used a very structured approach. She also had a set of exercises that encompassed the full range of vocal technique, and she went through every aspect of technique with every student in every lesson. However, she also made variations from her routine to accommodate individual problems.

More than any of the other instructors, Julia emphasized the importance of teaching good technique, and of the students understanding what their body must physically do in order to produce good sound. She did a great deal of explaining how things worked. She was very direct, using technical terms and straightforward explanations of what the body had been doing or what it needed to do. She used practical methods such as having almost every student stand in front of a mirror, so they could see what their body was doing. They stood there for most of the lesson as did Jason's students. The other instructors did not use mirrors extensively. Julia's students also taped their lessons, so that they could listen to them again later.

Ryan also saw the importance of students understanding and developing a good technique, but his approach was not as direct and as technically specific as Julia's. He made many explanations, but he was prone to using imagery, something which Julia disliked because she saw it as being too vague. Ryan saw imagery as a way of making technique more tangible, because it was a simplified analogy. Often he would initially give a technical explanation, but then he used the imagery to help the technique stick in the student's mind.

Ryan was very casual with his students, and often teased and joked with them. He did not have to give his students a mark, and this could have accounted for his relaxed attitude with them. Students sometimes told him their personal problems as well.

Ryan started out with basically the same breathing exercise with every student at the start of each lesson; however, after that the routine changed from student to student. He did not have a pattern of exercises that he used with everyone. He believed that having the student understand the proper technique was more important to development than the exercise itself. Therefore, the exercises he used were not as important as explaining the technique and having the student try it until they understood it and performed the technique well. To this end, he sometimes worked for a large block of time on one technical idea, giving constant feedback until the student got it right. He did not spend much time on repertoire, except in the case of a student who was doing an exam. When he did work on repertoire, he dealt with using the technique in the repertoire.

Crystal used much explanation in her teaching as well; however, while she sometimes gave simple, technical explanations, most of her explanations were in the form of images. She used imagery the most of any instructor in the study. She reported that it helped students to tie the complex process of singing together. She believed that it was difficult for a student to think of what each individual body part had to do, but if the student thought of the image, the body would coordinate itself. She believed that students often had preconceived, often wrong ideas about what some commonly used vocal terms meant. When she used imagery, students did not have a preconceived idea of what those images meant, and so the images could take on the meaning that the instructor wanted them to have. If an image did not work, she would hear it in the voice right away, and would try a different image.

Like Ryan, Crystal used very little structure in her lessons. Also like Ryan, she had a beginning activity that she did with everyone, a breathing and relaxation exercise, but after that, the lesson varied from person to person. She responded to what she heard in the person's voice.

Another striking aspect of her teaching was that Crystal had the students use movement as part of the learning process, unlike the other instructors. She had students walk as they sang to get them to relax. She had them stretch elastics or move their arms as they took breaths to help reinforce the idea of expanding as they took breaths.

Crystal was a very encouraging, positive teacher as were Jonathan and Julia. Not only would she tell a student that something was good, but her tone of voice was very enthusiastic, as was Julia's. It was also noticeable that she, along with most of the teachers in the study, phrased many of their corrections in positive, rather than negative, phrases. Often the instructors would not tell a student that they were doing a certain thing wrong, instead they would give a directive without saying that the student had done something wrong. For example, if a voice lacked vibrato, Crystal would give the student an image to make them think of vibrato, rather than saying that the student was singing without vibrato. When the instructors did make negative statements, they were given in an objective tone of voice, and directions were given to correct the problem.

Group activity was also an important aspect of Crystal's style. While it is the normal practice for instructors in music programs to have regular group lessons with their students, it is not as common for instructors outside of music programs to do this. Crystal went out of her way to plan these lessons, but she felt it was important for her students to perform for each other in order to learn from each other. Jonathan and Julia, who taught in music programs, also did this, but the other instructors did not.

If and How Teaching Methods Vary Among Different Personality Types

One of the subproblems in this study asked if and how teaching methods varied among different personality types. While teaching methods did vary, as has been pointed out in the previous section, those

variations did not always have to do with personality type. Sometimes teachers were compensating for their personality type, and so taught in a manner that was not consistent with their personality type. In some cases teachers with a common personality trait did teach in the manner associated with that trait and taught in ways similar to other teachers with that trait. For example, two of the judgers used a structured set of exercises with every student. However, sometimes even teachers with similar personality traits differed in their approach. For example, while five of the teachers were intuitives, two of these intuitives used concrete, practical methods associated with sensors. In many cases teachers used methods that were not associated with their personality types, and so teaching methods among these teachers could not be compared with regards to personality types.

Conclusions

1. Myers-Briggs theory was helpful in looking at and describing the teaching styles of these teachers, but a teacher's results on the Myers-Briggs Type Indicator were not a good predictor of his/her teaching behaviours.

Sometimes the instructors' teaching behaviours matched their personality types, thus demonstrating consistency with Myers-Briggs theory, but often their behaviours did not match. In some cases the instructors had learned to compensate for their weaknesses and taught in a style not consistent with some of their personality traits. In some cases they even had developed philosophies of teaching, or ideas about teaching which ran contrary to their personality type, and they adjusted their behaviour accordingly. For example, Jason believed that at the postsecondary level he should not get too personally involved with his students, so contrary to his dominant feeling trait, he kept his distance more than he might in other situations.

The discrepancies between personality types and actual teaching

behaviours may also have been due to problems with the Indicator. Perhaps the Indicator does not measure personality finely enough, ignoring aspects of the personality such as a sense of humour. The Indicator also describes personality in terms of opposites--thinking versus feeling, etc., and perhaps this is too rigid. Some of the teachers in this study did not have strong preferences with regards to some traits, and some teachers felt very comfortable using behaviours from two opposite traits, depending upon the situation. For example, several teachers indicated that they were comfortable behaving as extroverts or introverts, depending upon what was needed at the time. Julia was a thinker, but she strongly empathized with people. The Indicator does not make allowances for such possibilities.

2. Instructors of singing can learn to use behaviours which are foreign to their preferred trait.

As mentioned in the first conclusion, several instructors had developed behaviours which were not part of their preferred personality trait. Several recognized that they needed to compensate for their weaknesses, and in some cases they did this so well that the researcher thought the nonpreferred trait was the preferred one, or she could not tell which was the preferred trait. For example, Nicole knew that she needed to develop feeling behaviours, and she had developed these behaviours so well that her students told the researcher that they considered Nicole their counsellor!

3. Even though not all of the instructors displayed the intuitive trait in their teaching, when tested for personality types, the intuitive trait was the one common trait among most of them.

Five of the instructors scored as intuitives; however, two of them (both NJs) displayed more sensing behaviours than intuitive behaviours in their teaching. The other three intuitives (both NPs) displayed more

intuitive behaviours, and in particular they were creative, making use of analogies and images. One of the NJs also used images, but they were overshadowed by his more concrete approach. Perhaps intuitives who are also perceivers feel freer to use their imaginations than intuitives who are also judgers.

4. Instructors of singing teach in ways which are different from each other.

While a strong relationship was not found between personality and teaching style, these instructors still taught in ways which were very different from each other. They used different methods. They differed in the types of relationships they had with the students. They saw their roles differently.

5. There were several differing trends in the teaching styles of these instructors which related to: structure, relationships, the use of talk, methods of teaching vocal technique, methods of dealing with repertoire, the role of the instructor and the flexibility of the instructor.

5.a. Structure

Some instructors used a great deal of structure, going through a similar routine, with every student, that touched on every aspect of vocal technique. Other instructors used very little structure and responded to what they heard in the student's voice that day. One instructor used a routine with beginners, but allowed mature students to tell him what they wanted to do. Half of the instructors kept notes on their students.

5.b. Relationships

Three of the instructors had very personal relationships with their students in that their students discussed personal problems with them. Three other instructors had good relationships with their

students, and made small talk with them, but the relationships did not appear to be as personal. One of these instructors purposely tried not to be too familiar with his students, feeling it was not appropriate at the postsecondary level.

5.c. Use of Talk

Five of the instructors talked a great deal. Two of the males joked extensively with their students, and one of them constantly told anecdotes. Most of the instructors gave many explanations and instructions. One teacher talked very little, preferring to use short comments and gestures to communicate.

5.d. Methods of Teaching Vocal Technique

All of the instructors spent much of their time dealing with improving the students' vocal technique, but they did this in different ways. Nicole, who talked very little, believed in doing this through taking the students through a well developed set of exercises and giving technical explanations when asked. Julia did this by explaining in detail the physical process of singing, by using technical terms, by using a well developed set of exercises, and by using practical concrete methods, such as pointing out mouth shape, tongue position, etc. in the mirror. Jason did not give as much detail on the process of singing, but he explained the physical process in a general way and also used concrete methods. Jonathan and Ryan also gave technical explanations, but they also were not as detailed as Julia's, and they did not use as much technical language.

Ryan and Jason used imagery in their explanations along with explanations of the actual physical process. Crystal sometimes explained the physical process, but usually her explanations were given in terms of imagery. Two of the instructors mentioned that they were cautious in their use of imagery because they were afraid that students would misinterpret the image. In particular, Julia believed that it was important to give factual information, and imagery was too vague and not

based upon fact.

5.e. Methods of Dealing With Repertoire

All of the instructors normally spent a lesser portion of the lesson on repertoire, and most of the instructors spent their time working on technique in the song, rather than interpretation. Jonathan worked songs technically, but he also emphasized singing in a way that was meaningful, and he emphasized being the character who was in the song. The other instructors did not stress interpretation as much. Nicole was the only instructor who consistently had students sing through entire songs without stopping. The other instructors usually would stop the students in order to make comments. Nicole also said that she tried to help students with phrasing, expression, etc. by the way she accompanied the piece, rather than through direct commentary.

5.f. Role of the Instructor

Two of the instructors saw their role as being that of a facilitator. Jonathan made the statement that he does not teach, students learn. Meaning that he can explain things and tell students what to do, but in the end they have to make sense of the information and make it work for themselves. Because of that philosophy, Jonathan encouraged students to take advantage of opportunities to study elsewhere, during the summers and so on, and if they learned something contrary to what he had taught, he let them continue on with that as long as it worked for them. Jason tried to encourage students to do things on their own, such as look up translations, work on their interpretation and listen to recordings. Nicole stressed the need for students to practice in order to learn, because, as singing is a physical activity, the muscles have to do the activity in order to learn it. She listened and gave guidance. Other instructors put more stress on giving out information. A couple of instructors stressed giving encouragement and support so that the student could learn.

5.g. Flexibility of the Instructor

Finally, some teachers adapted their style from student to student. Jonathan had an energetic style, but he became more sedate if his student had an overabundance of energy. Jason, in the case of a student who was not doing well and had less confidence than the other students, made fewer comments and had the student do more singing.

While this study did not show a strong link between teaching style and personality type in teachers of singing, this study was very useful for looking at the wide variety of teaching styles open to voice teachers. This study also demonstrated that voice teachers can be flexible, and they can adapt themselves in order to fulfil the teaching role.

Implications

Implications for Research

There are many possibilities for further research. A study of six people is too small to draw conclusions on what the most common personality type is among teachers of singing, but there were more IN's in this study than other types. Therefore, it would be interesting to test a large number of instructors of singing in order to see if there is a common type among voice instructors, and in particular to see if there is a higher number of IN's in voice teaching than other types.

One teacher in the study commented that it was important for the teacher and the student to be a good match in order for the student to learn. Another teacher commented that if students did not like her teaching style, they left her studio. This led the researcher to wonder about the match between the student and the teacher. As voice students are generally free to choose their own teacher, it would be interesting to find out if the way a teacher teaches is a match with the personality of his/her students. Also, do the students whose personalities match that of the teaching style of the voice teacher learn more than students

whose personalities do not match, or is there a particular style which works better for all or certain students?

The instructors in this study showed that they had the ability to compensate for their weaknesses. It would be interesting to find out, in another study with more instructors of singing, if this is commonly the case among instructors of singing. Perhaps the one-on-one contact forces them to be more adaptable than a teacher who works with many students at once. As well, do students compensate for their natural preferences when they are learning, the way these teachers compensated for their natural preferences when teaching?

Finally, some instructors mentioned methods that they had borrowed from their instructors, indicating that in some instances they taught the way they had been taught. It would be interesting to research the extent to which teachers teach the way they were taught. Perhaps they are able to compensate for their weaknesses because they have a model upon which to base their behaviours, or perhaps modelling someone else's behaviour influences their teaching style more than their personality type does.

Implications for Instructors of Singing and Other Educators

Instructors have a wide range of teaching styles open to them, and they can learn to use a style which may not be naturally suited to their personality. If a teacher is using a style which is not working for a student, there are other styles, many of which are outlined in this thesis, that the teacher can try. However, if the teacher still cannot reach a student (not all teachers can adapt their style immediately; some teachers said it took them a while to develop some aspects of their style), there may be another teacher with a different style who can help the student. A student does not need to be "written off" because he/she cannot relate to imagery or to a presentation of technical facts. In fact one instructor commented on the importance of a good personality

match between the instructor and the student in order for a student to learn, and she said that there were some students she had difficulty teaching because they were not a good match. Another instructor commented that those students who could not relate to her approach left her studio. So some teachers recognized that their personality and their approach would not suit everyone, and they did not see this as a failure on their part, but an inevitable aspect of teaching. Teachers do not have to feel that they have failed just because they were not a good match with some of their students.

Another important implication is that there are successful teachers with good reputations who have styles opposite to each other. Some of the more controversial opposite styles for instructors of singing are: use of imagery as opposed to use of facts and more concrete methods; much explanation of technique so that students understand the process of singing as opposed to an emphasis on doing the activity in order to learn; and, use of a similar structure with everyone that touches all aspects of technique in every lesson as opposed to working on what the teacher heard in the voice that particular day. Understanding versus activity and structure versus flexibility are controversial for other teachers as well. Rather than branding an opposite style as wrong, teachers need to recognize that while they may not have found a particular style useful in their own teaching and learning, other teachers and students have found that style to be useful to them.

As teachers of singing look at their teaching style, and decide on which styles they want to make use of, there are several aspects of style, discussed in this study, that they may want to consider. In particular, they may want to consider how much structure they use; the types of relationships they have with their students; the amount of talk they use; whether they deal with the practical and the concrete, or the creative, theoretical and abstract; how much they deal with repertoire

and interpretation; the role they see themselves as having in the teaching process; and, how adaptable they are to various students. With the exception of repertoire and interpretation, other instructors could consider these same things. By reflecting on their strengths and weaknesses in these areas, teachers can decide what teaching behaviours they are willing and able to develop, and they can experiment with a variety of teaching behaviours that will help a variety of their students.

Final Remarks

The results of this study show that teachers of singing do not always teach in a manner which matches their personality type. However, they can be adaptable and are able to compensate for their personality types. This study also shows that teachers of singing use a diversity of teaching styles from concrete, highly structured approaches, to more abstract, less structured approaches. They have different approaches to interacting with their students, and vary in the role that they play as a teacher. This study indicates that there are several ways to teach singing, and it gives many ideas to teachers which can help them to develop and modify their own teaching styles.

As teachers do develop and modify their teaching styles and become more flexible in their approach, they may be able to help a wider variety of students. For teachers who deal with abstract processes such as singing, developing a flexible style may be what is needed, so that a diversity of students can learn and develop to their fullest potential.

REFERENCES

Abeles, H. F. (1975). Student perceptions of characteristics of effective applied music instructors. Journal of Research in Music Education, 23(2), 147-154.

Alderson, Richard. (1979). Complete handbook of voice training. West Nyack, New York: Parker Publishing Company, Inc.

Appelman, D. Ralph. (1967). The science of vocal pedagogy. Bloomington, Indiana: Indiana University Press.

Apps, Jerold W. (1991). Mastering the Teaching of Adults. Malabar, Florida: Krieger Publishing Company.

Brand, Manny. (1984). Music teacher effectiveness research. Houston, Texas: U of Houston. (ERIC Document Reproduction Service No. ED 253 443)

Butler, Kathleen A. (1986). Learning and Teaching Style: In Theory and Practice (2nd ed.). Columbia, Connecticut: The Learner's Dimension.

Christy, Van A. (1974). Expressive singing (Vol. 1.) (3rd ed.). Dubuque, Iowa: Wm. C. Brown Company Publishers.

Christy, Van A. (1975). Expressive singing (Vol. 2) (3rd ed.). Dubuque, Iowa: Wm. C. Brown Company Publishers.

Cleveland, Thomas F., PhD. (1989). Vocal pedagogy in the twenty-first century: Mental imaging and the teaching of voice. The NATS Journal, 45(3), 41, 42 & 54.

Conti, Gary J. (1990). Identifying your teaching style. In M. W. Galbraith (Ed.), Adult Learning Methods (pp. 79-96) (2nd printing). Malabar, Florida: Krieger Publishing Company.

Dunn, Rita & Kenneth, & Price, Gary E. (1979). Identifying individual learning styles. In NASSP, Student learning styles: Diagnosing and prescribing programs (pp. 39-54). Reston, Virginia: NASSP.

Dunn, Rita. (1988). Teaching students through their perceptual strengths or preferences. Journal of Reading, 31(4), 304-309.

Friedman, Peggy and Alley, Robert. (1984). Learning/teaching styles: Applying the principles. Theory Into Practice, 23(1), 77-81.

Froehlich, Hildegard. (1977). The relationship of selected observational variables to the teaching of singing. Journal of Research in Music Education, 25(2), 115-130.

Gregorc, Anthony F. (1979). Learning/teaching styles: their nature and effects. In NASSP, Student learning styles: Diagnosing and prescribing programs (pp. 19-26). Reston, Virginia: NASSP.

Hirsh, Sandra, & Kummerow, Jean. (1989). Life types. New York: Warner Books, Inc.

Hudson, Liam. (1966). Contrary imaginations: A psychological study of the English schoolboy. London: Methuen & Co. Ltd.

Hutcheon, S. (1988). Education and grounded theory. In R.R. Sherman, & R.S. Webb (Eds.), Qualitative Research in Education: Focus and Methods (pp. 123-140). London: Falmer Press.

Kroeger, Otto, & Thuesen, Janet M. (1989). Type talk: The 16 personality types that determine how we live, love and work. New York: Dell Publishing.

Krueger, Reynold J. (1976). An investigation of personality and music teacher success. Council for Research in Music Education Bulletin. 47, 16-25.

Lawrence, Gordon. (1982). People types and tiger stripes: A practical guide to learning styles (2nd ed.). Gainesville, Florida: Center for Applications of Psychological Type, Inc.

Lawrence, Gordon. (1984). A synthesis of learning style research involving the MBTI. Journal of Psychological Type, 8, 2-15.

Leyerle, William D. (1981). Pedagogical opinion: Organic imagery and technical vocal priorities. The NATS Bulletin, 37(5), 32-36.

Lyons, Carol A. (1984a, April). Consistency between learning style patterns and teaching style behaviors of prospective elementary teachers. Paper presented at the Annual Meeting of the American

Educational Research Association, New Orleans, LA. (ERIC Document Reproduction Service No. ED244936)

Lyons, Carol A. (1984b, April). The relationship between prospective teacher's learning preference/style and teaching preference/style. Paper presented at the Annual Meeting of the American Educational Research Association, New Orleans, LA. (ERIC Document Reproduction Service No. ED 243 838)

McKinney, James C. (1982). The diagnosis and correction of vocal faults. Nashville, Tennessee: Broadman Press.

Miller, Richard. (1977). English, French, German and Italian techniques of singing: A study in national tonal preferences and how they relate to functional efficiency. Metuchen, New Jersey: The Scarecrow Press, Inc.

Miller, Richard. (1986). The structure of singing. London, Ontario: Collier Macmillan Publishers.

Miller, Richard. (1987). Sotto voce: New vistas in singing and in the teaching of singing. The NATS Journal, 44(1), 17-19.

Miller, Richard. (1989). Sotto voce: Let's build a straw man! (The technique versus artistry debate). The NATS Journal, 45(5), 14.

Moore, Brian R. (1990). The relationship between curriculum and learner: Music composition and learning style. Journal of Research in Music Education, 38(1), 24-38.

Mott, R. (1989). Chapter 3: Method. A grounded theory investigation of the premenstrum: Exposing the fiction of ideal womanhood (pp. 47-73). Unpublished PhD. thesis, University of Alberta, Edmonton.

Myers, Isabel Briggs (1980). Gifts Differing (6th printing). Palo Alto, California: Consulting Psychologists Press, Inc.

Pask, G. (1976). Styles and strategies of learning. British Journal of Educational Psychology, 46, 128-148.

Provost, Judith A., Carson, Barbara H., & Beidler, Peter G. (1987). Teaching excellence and type. Journal of Psychological Type, 13,

23-33.

Reid, Cornelius L. (1971). Bel canto: Principles and practices (2nd ed.). New York: The Joseph Patelson Music House.

Reid, Cornelius L. (1975). Voice: Psyche and soma. New York: Joseph Patelson Music House.

Reinert, Harry. (1976). One picture is worth a thousand words? Not necessarily! The Modern Language Journal, 60, 160-168.

Richardson, A. (1977). Verbalizer-visualizer: A cognitive style dimension. Journal of Mental Imagery, 1, 109-126.

Seaman, Don F. & Fellenz, Robert A. (1989). Effective Strategies for Teaching Adults. Columbus, Ohio: Merrill Publishing Company.

Schmidt, Charles P. (1989). Applied music teaching behavior as a function of selected personality variables. Journal of Research in Music Education, 37(4), 258-271.

Smith, Linda H. & Renzulli, Joseph S. (1984). Learning style preferences: A practical approach for classroom teachers. Theory Into Practice, 23(1), 44-50.

Smith, Robert M. (1982). Learning how to learn. Chicago, Illinois: Follett Publishing Company.

Strauss, Anselm, & Corbin, Juliet. (1991). Basics of qualitative research: Grounded theory procedures and techniques. Newbury Park, California: Sage Publications, Inc.

Taebel, Donald K. (1980). Public school music teachers' perceptions of the effect of certain competencies on pupil learning. Journal of Research in Music Education, 28(3), 185-197.

Taebel, Donald K. & Coker, Joan G. (1980). Teaching effectiveness in elementary classroom music: Relationships among competency measures, pupil product measures, and certain attribute variables. Journal of Research in Music Education, 28(4), 250-264.

Tallmadge, G.K., & Shearer, J.W. (1969). Relationship among learning styles, instructional methods, and the nature of learning

experiences. Journal of Educational Psychology, 60(3), 222-230.

Vennard, William. (1968). Singing: The mechanism and the technic (5th ed.). New York: Carl Fischer, Inc.

Vogel, Donald E. (1976). An empirical look at *combined* group and private voice studio teaching. The NATS Bulletin, 33(2), 20-21.

Witkin, H.A., Moore, C.A., Goodenough, D.R., & Cox, P.W. (1977). Field-dependent and field-independent cognitive styles and their educational implications. Review of Educational Research, 47(1), 1-64.

Yarbrough, Cornelia. (1975). Effect of magnitude of conductor behavior on students in selected mixed choruses. Journal of Research in Music Education, 23(2), 134-146.

Appendix I

Observation Sheets for Observing Lessons

Teaching Activities

Relationship to Student and Relational Issues

Organization of Teacher

Teaching Focus--Practical/Theoretical

Other

Appendix II

Summary of Teaching/Learning Preferences

Related to Each Personality Trait

Extroverts (E)	Introverts (I)
- talking - psychomotor activity - group work (group lessons, etc.) - give students choices about what and how to study	- reading (assigned reading and handouts) - individual work - instructor makes choices
Sensing (S)	**Intuition (I)**
- pursuing tasks carefully and thoroughly - step-by-step activity - attention to detail - memorization of facts - emphasis on practical information and applications - emphasis on concrete skills - use audiovisuals	- using insight and seeing relationships - emphasizing general concepts - use of imagination - concerned with intellectual ideas, theories
Thinking (T)	**Feeling (F)**
- few comments regarding student performance - objective comments - teaching is logically organized - concentrates on objective material - focus on what the teacher is doing	- makes many comments regarding student performance - uses praise, criticism, support and correction - focus on personal relationships - focus on what the student is doing
Judging (J)	**Perceiving (P)**
- instruction is planned in an orderly way (use of structure, schedules) - drive toward completion	- instruction is flexible, following impulses - use of discovery - work on what comes up

Appendix III

Blank Chart Used for Coding Data

Extroverted Behaviour	Introverted Behaviour
Sensing Behaviour	Intuitive Behaviour
Thinking Behaviour	Feeling Behaviour
Judging Behaviour	Perceiving Behaviour
Other	

Appendix IV

Letter of Consent for Instructor

Name and address of researcher

Date

Dear Instructor:

Thank you for your interest in the research for my master's thesis regarding the teaching styles of voice teachers. Teaching styles are a fascinating area of research. There is evidence in the educational literature to suggest that teachers have different teaching styles, or ways that they prefer to teach, and that these styles are related to their personality types. There is also evidence to suggest that students have different learning styles, or ways that they prefer to learn, and that these styles are also related to their personality types. Therefore, the teaching style of the teacher and the learning style of the student can be important factors in teaching students. However, for the purposes of this study, only teaching styles and their relationship to personality types will be examined.

It is my hope that this study will give voice teachers information that will help them to become better teachers who can be as effective as possible in teaching the variety of students that they encounter. It is not my intent to evaluate the teachers or the students, but only to examine the range of teaching styles that teachers use, and how that may relate to their personality.

I am planning on sitting in on four hours of your teaching sessions per week for three weeks. I will be taking some notes; however, I will not be involved in your lessons in any other way. I also intend to interview you about your teaching style and to give you a personality test. The results of all of this data will be used in my thesis. The identity of the voice teachers, and their students, will be kept confidential. In agreeing to participate, you still have the right to opt out of the study at any time.

Please sign the consent form attached and return it to me. I will also obtain permission from your students (or their parents or guardians if they are under eighteen) to observe their lessons. Thank you for assisting me in this study. I can be reached at 988-5943 if you have any questions.

Sincerely,

Debra Fedoruk

Appendix V

Consent Form for Instructor

Consent Form

I, the undersigned, understand the attached conditions, and agree to participate in the study. I give my permission to allow the researcher to use information, in her thesis, which has been gathered during my lessons, the interview and the Myers-Briggs Type Indicator test.

_____ _____

(Signature of Teacher) (Date)

I, the undersigned, agreed to adhere to the conditions outlined in the attached letter.

_____ _____

(Signature of Researcher) (Date)

Appendix VI

Letter of Consent for Student

Name and address of researcher

Date

Dear Student:

I am a master's student in Adult Education at the University of Alberta. As part of my thesis, I am conducting a study to research the teaching styles (ways that they prefer to teach) of voice teachers. It is my hope that this study will give voice teachers information that will help them to become better teachers who can be as effective as possible in teaching students such as yourself.

Your teacher has agreed to allow me into his/her studio, during your lessons, in order to observe his/her teaching, but I am requesting your permission as well. I am planning on sitting in on three of your lessons and will be taking some notes; however, I will not be involved in your lessons in any other way. I will not be evaluating you; I will only be observing how your teacher teaches you. I intend on using the results of the observations in my thesis. The identity of the voice teachers and their students, will be kept confidential. If you agree to letting me observe your lessons, you will still have the right to opt out of the study at any time.

If you are agreeable to letting me observe your lessons, please sign the form attached and return it to your teacher. Thank you for assisting me in this study. I can be reached at 988-5943 if you have any questions.

Sincerely,

Debra Fedoruk

Appendix VII

Consent Form for Student

Consent Form

I, the undersigned, understand the attached conditions, and agree to participate in the study. I give my permission to allow the researcher to use information, in her thesis, which has been gathered during my lessons.

_____ _____

(Signature of Student) (Date)

I, the undersigned, agreed to adhere to the conditions outlined in the attached letter.

_____ _____

(Signature of Researcher) (Date)

Appendix VIII

Letter of Consent for Parent/Guardian

Name and address of researcher

Date

Dear Parent/Guardian:

I am a master's student in Adult Education at the University of Alberta. As part of my thesis, I am conducting a study to research the teaching styles (ways that they prefer to teach) of voice teachers. It is my hope that this study will give voice teachers information that will help them to become better teachers who can be as effective as possible in teaching students such as your child.

Your child's teacher has agreed to allow me into his/her studio, during your child's lessons, in order to observe his/her teaching, but I am requesting your permission as well. I am planning on sitting in on three of your child's lessons and will be taking some notes; however, I will not be involved in your child's lessons in any other way. I will not be evaluating your child; I will only be observing how the teacher teaches your child. I intend on using the results of the observations in my thesis. The identity of the voice teachers and their students, will be kept confidential. If you agree to letting me observe your child's lessons, you will still have the right to opt your child out of the study at any time.

If you are agreeable to allowing me to observe your child's lessons, please sign the attached form and return it to your child's teacher. Thank you for assisting me in this study. I can be reached at 988-5943 if you have any questions.

Sincerely,

Debra Fedoruk

Appendix IX

Consent Form for Parent/Guardian

Consent Form

I, the undersigned, understand the attached conditions, and agree to allow my child to participate in the study. I give my permission to allow the researcher to use information, in her thesis, which has been gathered during my child's lessons.

_____ _____

(Signature of Parent/Guardian) (Date)

I, the undersigned, agreed to adhere to the conditions outlined in the attached letter.

_____ _____

(Signature of Researcher) (Date)